

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 681.
[New Issue.]

SATURDAY, MAY 23, 1885.

PRICE 3d.
[Registered as a Newspaper.]

SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE.

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No. 2, JUNE 1, WILL CONTAIN—

Fifine and her Cat. By Mrs. MOLESWORTH.
A Bunch of Lilac. By Mrs. SITWELL.
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INCORPORATED SOCIETY OF AUTHORS.—The ANNUAL REPORT of the Council is now ready, and will be sent immediately to all Members of the Society. For Prospectuses, Circulars, and other information apply to the SECRETARY, 21, Salisbury-street, Strand.—April 23, 1885.

DE MORGAN wrote: "We still want a general method for magic squares." This problem is now solved. See "MAGIC SQUARES: New Methods." Just published, price 1s. 6d. Dundee: R. S. BARRIE, Pamure-street.

BRITISH MUSEUM.—Miss BELOE will give THREE LECTURES on ANCIENT EGYPT, commencing JUNE 2nd, 11.30 A.M. The proceeds of the Course will be devoted to the Egypt Exploration Fund.—For Syllabus and Tickets (10s. 6d.) apply, by letter only, to Miss M. FRIDLAND, 22, Woburn-square, W.C.

THE ELECTORS will proceed to the ELECTION of a TEACHER of TELUGU and TAMIL in the UNIVERSITY of OXFORD, in the course of the present Term. Candidates for the office are requested to send in their APPLICATIONS with Testimonials to the REGISTRAR of the UNIVERSITY, before the 8TH of JUNE NEXT.

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TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, AUGUST 25, 26, 27, and 28.

TUESDAY MORNING, "ELLIAH,"
TUESDAY EVENING,
NEW CANTATA, by Mr. FREDERICK COVENE, entitled, "SLEEPING BEAUTY,"
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WEDNESDAY EVENING,
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And a VIOLIN CONCERTO, composed by Mr. ALEXANDER C. MACKENZIE.

THURSDAY MORNING, "MESSIAH."
THURSDAY EVENING,
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DATE.	SUBJECT.	LECTURER.
1. Thursday, June 4	Rhinoceroses and their Extinct Allies	Prof. Flower, LL.D., V.P.R.S.
2. " " 11	Apes and Lemurs	Dr. St. George Mivart, F.R.S.
3. " " 18	The Structure of the Swan	Prof. W. K. Parker, F.R.S.
4. " " 25	The Domestic Cat	J. E. Harting, Esq., F.L.S.
5. " " July 2	Recent Advances in Zoology	Prof. F. Jeffrey Bell, M.A.
6. " " 9	The Ancestors of Birds	F. E. Beldard, Esq., M.A.
7. " " 16	The Animals of New Guinea	P. L. Slater, Esq., F.R.S.

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Candidates for the Appointment are invited to forward APPLICATIONS and TESTIMONIALS addressed to the COUNCIL of the COLLEGE, under cover to the Registrar, not later than MONDAY, 15TH JUNE NEXT.

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J. A. FROUDE, Esq., will take the Chair.
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Remarks and Collections of Thomas Hearne. Vol. I., 1705-7. Edited by C. E. Doble. (Oxford Historical Society.)

The university antiquaries at the beginning of the last century were "true as the dial to the sun e'en though they were not shone upon." The great student of the early history of the colleges at Cambridge lived long enough to be deprived of his college fellowship and limited to the empty designation of "Socius ejectus"—a title which has ever since been indissolubly connected with his name. For a casual censure on the character of Lord Clarendon, which the world of Oxford might have willingly let die, the self-denying labours of Antony Wood on the lives of his predecessors at the university were forgotten, and his volumes were ignominiously burnt. After many years spent with rare disinterestedness of purpose at the Bodleian Library on a meagre salary of ten pounds a year, poor Tom Hearne found himself excluded from the library which he loved. Suffering was the common lot of all three.

When these remains of Hearne begin about four years of his life had been passed among the shelves of "Bodley"; and the first entry is with singular appropriateness a list of the "Pictures in the Gallery of the Publick Library." From these voluminous jottings of the industrious antiquary a selection, made many years previously, was edited in two volumes in 1857 by Dr. Philip Bliss, the embodiment of Oxford tradition for the first half of the present century, and republished with some additional matter twelve years later. How small these extracts were in comparison with those which Mr. Doble has made, and the Oxford Historical Society has printed, is easily brought home to us by the fact that the volume of four hundred pages, which has now been issued, relates to a period of less than two years, and contains the substance of thirteen only out of the 145 MS. volumes which Hearne filled with his notes. These pages are but the foundations of the great edifice which will be erected to the memory of the chief Nonjuring antiquary at Oxford. When the structure is complete we shall be able to pass from room to room contemplating the portraits of the principal literary characters in England during the Augustan era, and wondering at many an illustration of the manners and customs of the age. The history of the Nonjurors will be painted as it has never been painted before, and the social life of the universities will stand out in even brighter colours than in the collections of Mr. Christopher Wordsworth. If any literary student should hereafter take upon himself to continue the labours of Antony Wood, the new volumes

of the *Athenae Oxonienses* would be indebted in every sentence to the collections of Hearne which have now been revealed to the public gaze. For the notes to these extracts Mr. Doble asks for an indulgence of which he does not stand in need. Our only regret is that the index is confined to the remarks of the diarist, and that the annotations of Mr. Doble, which contain many valuable references to other sources of information, may consequently sometimes fall to the ground unheeded. Full of interest as this volume is, it is pronounced by its editor "the least interesting of the series." Everyone into whose hands it may come will echo a wish that its successors may be safely passed through the press under the same fostering care.

Prejudiced though Hearne was, there were points of scholarship on which he did not allow his personal or political animosities to warp his judgment. At the very beginning of his notes his bias in favour of the vindicator of the royal Martyr did not prevent him from acknowledging that the Latinity of Milton was preferable to that of Salmasius, and that the foreign scholar "was more addicted to writing and the laborious part of Learning than true Study w^h consists in a due consideration of w^t one reads," a sentence which brings to mind the lines in *Paradise Regained* on the student "who reads incessantly" but does not bring to his reading "a judgment equal or superior." A few pages later Hearne criticises the "Geographical and Historical Dictionary" of Jeremy Collier, a man with whom his mind was in sympathy both in politics and in religion, but he does not hesitate to condemn the inaccuracy of this compilation and the haste with which it was published. The promoters of the new Biographical Dictionary are acting in their undertaking upon the conviction which Hearne expressed on Collier's work, that "a thing of this Nature should be undertaken by a set of men of great Industry and Knowledge." A week or two after penning this remark Hearne spends a night "with Mr. Wotton at the Tavern," and although his friend was associated with the Tory wits and scholars in the controversy over the letters of Phalaris, he sums up Wotton's character in the sentence "a Person of general Learning, a great Talker and Braggadocio, but of little judgment in any one particular science"—words which anticipate the verdict of successive generations of scholars. Over the want of preference which was the lot of learned men the diarist pens a pathetic entry, echoing the expression of "divers Foreigners" that England "is not worthy to have Learned Men"; but, patriotically adding, on the authority of Mr. Grabe, that no other country "brings forth so great a number of men of that quick apprehension and solid judgment." The interests of the library which he served on the salary—let it never be forgotten—of ten pounds a year burnt as strongly in Hearne as his love of country. He goes so far as to pillory the members of his university who "never took any care to have w^t they have printed sent to the Publick Library," and with remarkable impartiality connects together Tory and Whig in the same condemnation—Kennet and Atterbury, Smalridge and Gibson, Sprat and Addison. Sixty-two

authors in all are consigned to a common fate in this strange catalogue.

Naturally enough the Whig dogs were the chief subjects of Hearne's aversion. To belong to this hated party was to be a "Countenancer of Fanaticks" or a "sneaking Fanatical Moderator," imbued with principles "w^h are destructive to Monarchy." The keeper of the public library at Cambridge is dismissed in a single sentence as "a rank Whig, a great Talker, and very violent in his aspersions of the true Ch. of England Men." Some of the bitterest lampoons that were current at the time have been preserved by Hearne for the benefit of posterity. Witness the lines (p. 51) in which a client is supposed to be a suppliant for the assistance of Sir Simon Harcourt's legal abilities in his actions against such powerful personages as Cadogan and St. John, or the bitter epigram on the Duke of Shrewsbury's marriage with an Italian lady whose character was generally depicted in no very enviable terms. One paragraph on Bishop Burnet, the best-abused politician of English life, is penned in such offensive language that Mr. Doble owns to a struggle in his own mind before he could overcome his partiality for the Nonjuring antiquary and print the passage in its entirety. The language of this particular passage is so coarse that, in comparison with it, a doubt on a subsequent page as to whether Burnet was really intimate with the profligate Earl of Rochester, "as he pretends in y^e said Book" on that repentant peer, seems almost a compliment. There were even Tories whom Hearne did not hesitate to sneer at, and one of them was the funeral Earl of Nottingham, "who is reckon'd none of y^e most generous." George Clarke, the accomplished virtuoso, who gave of his wealth to more than one Oxford college, was in 1705 in high favour with Hearne for voting "honestly and conscientiously" in the Tory minority; but the time soon came when, for conduct equally honest and equally conscientious, he was dubbed "a pitiful, proud sneaker, and an enemy to true loyalty." On January 30, when the "true sons of the Church of England" were commemorating the day with proper feelings of devotion to the memory of the royal Martyr, the fanatics, according to Hearne, were employed in desecrating the sacred service. News came to him of a merchant of Exeter who "had y^e impudence, in ridicule of y^e Day, to send his Servants thro' the City with a Calf's Head hanging on a string," on which Hearne genially adds, "where his own had deserved better to have been." A few days later comes an account from Bristol of "some of the Fanatical Crew" who met together

"and drest up a figure to represent ye Royal Martyr with a white Capp on his Head w^h they sett on a Mastiff Dog and carried it to the place of the Mock Execution, when on a block one of them chopt off his Head w^h an Ax, w^h loud Acclamations and Hussas, and being askt what they meant by the Accoon they replied 'twas the 30th of January, and the Figure represented Charles Ist."

With this account Hearne is so affected that he can only add, "W^h is a piece of Impudence beyond y^e of y^e Calves Head Clubb."

Hearne dearly loved a night at a tavern with a friend of proper antiquarian tastes

and true principles, although such occasions did sometimes end, as his "dear chum" confesses (p. 22), in a fall "which caus'd a great fraction in my nose"; but he had a fitting contempt for Oxford dons who did not spend their days at least in study. Of a Master of Arts of Magdalen Hall Hearn wrote that he "lov'd his pipe and pot," but that he "was a man of tolerable Parts and a good Philosopher." This was the language of praise; but there existed at Oxford in 1705 a natural philosophy professor, Dr. Farrar, described as "a Fellow all Guts without Brains." The social touches in Hearn's notes afford infinite amusement. A whole race of collectors is summed up in the anecdote of Dr. Plot, not such a fool as his books would lead readers to suppose, who borrowed a curiosity, and "never return'd it, replying when he was ask'd for it, y' 'twas a Rule amongst Antiquaries to receive and never restore." Hearn takes us at one time to a wedding of "Mr. Quoiles [it should be Quare's], the Watch-maker's Son," and describes the company and the bride's fortune. He tells us on another occasion of the Quaker in Oxford who, "being mov'd by y' Spirit, held forth in the open street," with the result that Dr. Charlett and the proctors sent the poor enthusiast "to the Castle." Nothing occurred in the life around him which did not come under his notice, and the friends in London, whom he obliged with information as to past ages, kept him well informed as to the events of the larger society. There is not a dull page throughout these notes, and for those who can read his notes aright the prejudices and the hatreds of the condemned antiquary of Oxford only add point to the narrative.

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Those better and happier people to whom the Suicide Club and the Pavilion on the Links are already classics, will find the *Dynamiter* equally charming. The Arabian author is briefly and judiciously summarised; the story of the Fair Cuban is in the best manner of romantic fiction; and for the tenant of the Superfluous Mansion every reader must at once conceive a strong affection and regard. Nothing could be more excellent than the scene in which Somerset advertises for lodgers. "Something, however, was amiss. His vast and accurate calculations on the fly-leaves of books or on the backs of play-bills appeared to have been an idle sacrifice of time. By these he had variously computed the weekly takings of the house, from sums as modest as five-and-

twenty shillings up to the more majestic figure of a hundred pounds; and yet, in despite of the very elements of arithmetic, here he was making literally nothing.

"This incongruity impressed him deeply and occupied his thoughtful leisure on the balcony; and at last it seemed to him that he had detected the error of his method. 'This,' he reflected, 'is an age of generous display, the age of the sandwich-man, of Griffiths, of Pears' legendary soap, and of Eno's fruit salt, which, by sheer brass and notoriety, and the most disgusting pictures I ever remember to have seen, has overlaid that comforter of my childhood, Lamplough's pyretic saline. Lamplough was genteel, Eno was omnipresent; Lamplough was trite, Eno original and abominably vulgar; and here have I, a man of some pretensions to knowledge of the world, contented myself with half a sheet of note-paper, a few cold words which do not directly address the imagination, and the adornment (if adornment it may be called) of four red wafers!'

"Pursuant upon these meditations, he procured several sheets of the very largest size of drawing-paper; and, laying forth his paints, proceeded to compose an ensign that might attract the eye, and, at the same time, in his own phrase, directly address the imagination of the passenger. Something taking in the way of colour, a good, savoury choice of words, and a realistic design setting forth the life a lodger might expect to lead within the walls of that palace of delight: these, he perceived, must be the elements of his advertisement. It was possible, upon the one hand, to depict the sober pleasures of domestic life, the evening fire, blond-headed urchins, and the bisping urn; but, on the other, it was possible (and he almost felt as if it were more suited to his muse) to set forth the charms of an existence somewhat wider in its range, or, boldly say, the paradise of the Mohammedan."

The latter of the two canvasses was the first to appear in the window—

"It was of a high fancy, the legend eloquently writ, the scheme of colour taking and bold; and, but for the imperfection of the artist's drawing, it might have been taken for a model of its kind."

The whole story of the Superfluous Mansion is, indeed, as gracious as anything since the days of Picrogramitus. The descriptive passages in the story of the Destroying Angel and the story of the Fair Cuban are of another type of excellence. Again Mr. Stevenson shows his unique power of vivid and penetrative language, his absolute command of the right word. Never was a work "of an inexact and even fanciful description" written in such dainty and lucid English, or with so light a play of wit. There are two flaws only to bring it into the region of frail humanity. Those readers who have not had the inestimable advantage of being born north of the Tweed will enquire what is meant by the "resiliation" of a lease. And the man on the ladder who adorns (if adornment it may be called) the cover of the book is depicted as in the act of falling off it; though, "but for the imperfection of the artist's drawing, he might have been taken for a model of his kind." As it is, it might be an authentic design from the hand of Eno's own artist, or an early state of a woodcut in the *Pall Mall Gazette*, and, though the popular fancy may not be averse from it, is calculated to make the Arabian author turn in his grave. The dedication to Constables Cole and Cox

(though it just touches upon ground of controversy) is a graceful and high tribute to great and unassuming courage.

J. W. MACKAIL.

Studies in Russia. By Augustus J. C. Hare. (Smith, Elder, & Co.)

HAD Mr. Hare been content to entitle his work "Hours in a Library" we should have felt no hesitation in praising him for his industry and admiring the extent of his reading. As it is, we are constrained to express a fear that the present title is calculated to mislead the general public. Russia has suffered much at the hands of her describers, and one who would take all he reads about that interesting country for absolute gospel would require a faith capable of moving the Himalayas, and a guilelessness not to be equalled even by Nathanael; but to reproduce in book-form the various misstatements in which works on Russia abound certainly appears a questionable way of employing one's time. Mr. Hare gives evidences of a research scarcely credible, a literary appetite that enables him to assimilate almost anything, and a want of discrimination in the choice of his materials that is simply marvellous. For instance, he has got hold of a German book by Kohl descriptive of Russia under Nicholas, and from this he quotes largely. It is not by any means a bad book, but is no more a guide to the Russia of the present day than a work on England before the era of railways would be considered a correct and useful handbook for the contemporary foreigner.

We are told in the Preface that Mr. Hare spent as much as a whole summer in the country which he describes—not a long period, perhaps, to study the manners and customs in, but surely long enough to enable him to discover that the policeman whom Kohl calls "butshnik," but who is known to Russians as *budotechnik*, from *budka* (booth), no longer stands like a sentinel in front of his booth, and no longer carries a halberd in his hand, as he certainly did before the Crimean War. He might also have discovered that the cabmen, who by-the-bye are not called "isvoshniks," but *isvostchiks*, do not wear wadded caftans in summer. They wear a straight blue coat of very thin cloth, which is fastened round the waist by a crimson girdle. In the winter they have under this a sheepskin, but in summer only their cotton shirt. These, of course, are matters of pure detail, as is the following statement on p. 33:

"You can seldom procure milk, but have generally the option of thin slices of lemon in your tea; and, though always weak, the tea is excellent, with the aromatic flavour which tea retains when it has travelled overland, but which the leaves sold in England lose in coming by sea."

This is absolutely misleading. Milk is much cheaper and better than it is in England, and most of the tea ordinarily consumed in Russia comes by sea. It is of a different brand from that consumed here, and is grown specially for the Russian market. Nor would it be appreciated in England. Indeed, if English people were to pay from 4s. to 7s. 6d. a pound for their tea, they could get just as good a quality as the Russians do, the

poorest of whom never pay less than 3s. a pound, while even 10s. is not thought extravagant. We have ourselves tasted tea at a sovereign a pound, but caravan tea is even more expensive and costs twice as much. A great factor in the excellence of Russian tea is the water, nor should the mode of preparing it be lost sight of. By means of that really great institution, the samovar, the water is always kept at boiling point, and consequently tepid water is never poured into the teapot, as is so frequently the case in England.

All this may seem trivial, but it is of trivialities that life is made up. It would seem as though Mr. Hare, during his brief holiday, had been smitten with that inexplicable blindness which so frequently assails the hasty traveller. Indeed, we find that a great deal of the information supplied in these pages partakes much of the nature of the bear-hunting adventure faithfully recorded on p. 146. It is unique in its kind:

"Mr. Morgan, a much respected Englishman at St. Petersburg, . . . was very fond of bear-hunting on the ice, but there was one bear so ferocious that no one would venture to go and kill it. At last Mr. Morgan persuaded three peasants to go with him. The hunters wear long boots on the ice, fastened to pieces of wood several feet in length, and the wood is on rollers. [Here Mr. Hare must be thinking of snow-shoes. Rollers would be no use, for the simple reason that the ice is generally covered by some two or three feet of snow.] Then they stride out, and away they go at fifty miles an hour. Mr. Morgan was rushing thus along the ice, and the peasants after him, when out came the bear. He fired, and the animal fell. Then, thinking the bear was mortally wounded, he discharged his other pistol, and immediately after the bear jumped up and rushed at him. He had given his knife to one peasant and his stick to another to hold, and when he looked round, both [*sic*] the peasants had fled, and he was quite defenceless. In his boots he could not turn, he could only make a circuit, so he jumped out of them and tried to sink into the snow. He sank, but unfortunately not entirely, for the top of his head remained above the snow. The bear came and tore off the top of his head and both his eyelids, then it hobbled away; but the cold was so great, Mr. Morgan scarcely felt any pain. By-and-by the peasants returned, and he heard them say: 'There is the bear sunk into the snow, now we can kill him.' Then Mr. Morgan called out, 'Oh no, indeed, I am not the bear,' and they came and dug him out. But, when they saw what a state he was in, they said, 'Well, now it is evident that you must die, so we must leave you, but we will make you a fire that you may die comfortably, for, as for carrying you five days' journey back to St. Petersburg, that is quite impossible.' But Mr. Morgan offered the peasants so large a reward if they would only take him to some refuge that at last they consented, and they picked up the eyelids too and carried them to a neighbouring house. Then the old woman of the place, when she saw the eyelids, said, 'Oh, I will make that all right,' and she stuck them on; but she stuck them on the wrong sides, and they continued wrong as long as Mr. Morgan lived."

Mr. Hare's book is pleasantly written, and we feel disposed to characterise it as one of the most readable works of fiction recently issued by the press. With all its shortcomings, it may well answer the purpose it was intended for, namely, a sort of Murray's Guide for the tourist, as such it will not be found more misleading than most of such

compilations. We are much surprised at the following paragraph in the preface:

"The illustrations are from the author's own sketches taken upon the spot, under the fear, almost the certainty, of arrest, and sometimes of imprisonment."

Are there, then, no native artists in Russia, and is sketching so very dangerous an occupation? It is only due to the Russian authorities to say that our experiences and those of our friends have been of a very different sort. Had Mr. Hare spared his industry, and purchased a few photographs, he would not only have saved himself this disagreeable experience, but have given us more reliable illustrations.

E. A. BRATLEY-HODGETTS.

Oedipus the King. Translated from the Greek of Sophocles into English Verse. By E. D. A. Morshead. (Macmillan.)

"Do not translate: translation is the death of understanding," is the apparently paradoxical aphorism of Moritz Haupt. This hard saying has certainly not been heard by the present generation of English scholars, who have in no department improved so much on the methods of their forerunners as in the character of the translations which they now think fit to put into the hands of learners. The student, it is now agreed, ought to be inspired with an admiration, not a contempt, for the works which he studies; and the average boy, even the exceptional boy, is only too likely to miss what is beautiful in the classics, and to get the impression that they are bald and stiff. The scholars of half a century back despised the art of translation, even as young Hamlet held it "a baseness to write fair." Even twenty-five years ago one of our best scholars put into the mouth of the Awful Goddesses such words as "there is present for me to feel the severe, the very severe chill (smart) of the public executioner," not because he could not have supplied a far better translation, but because the need of an adequate rendering was not then fully felt. Haupt adds—"The first stage is to learn to translate; the second to see that translation is impossible." We, I suppose, are only in the first stage as yet. The millennium of the school-boy has not begun. I for one hope that before we find that translation is impossible we shall have many more translations, such as those of Conington, Jebb, Myers, and such as the one which is now before me.

That Mr. Morshead has really poetic faculty he proves by the sonnet (of Shakspearean form) which he prefixes to his version. In a very perfect little poem, containing allusion to each of the extant plays of Sophocles, he combats the Aristophanic theory of the temperament of Sophocles—

ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ—

and shows what a deep fountain of tears welled through the poet's fancy, and made a rainbow in the sunlight of his genius.

Hence Mr. Morshead's version has an ease and flow very rare in translations. Here is an example (v. 62) of skill and finish:

τὸ μὲν γὰρ ὁμῶν ἄλγος εἰς ἐν' ἔρχεται
μόνον καθ' αὐτόν, κοῦδέν' ἄλλον·

"Each for himself ye suffer—deep not wide."

Again (vv. 128-9) we hardly seem to be reading a translation in

"Yet say what woe could bar your quest of crime
And hide the cause of murdered majesty."

There is a little diffuseness in

"Vile in his misery as in his crime,"

as an equivalent for κακὸν κακῶς, but the meaning is well expressed.

In v. 374,

"Thou foster child of timeless night,"

does Mr. Morshead read, with Wolff, μαῖας τρέφει πρὸς νυκτός? If he does, I commend his judgment; μαῖας, "unbroken," has never been satisfactorily defended, and Sophocles (frag. 871) speaks of Nysa as the μαῖαν ἡδίστην of Iacchus.

The indignant words of Tiresias (vv. 415-6)—

καὶ λήθησας ἐχθρὸς ὦν
τοῖς σοῖσιν αὐτοῦ νέθε κατὰ γῆς ἄνω—

have a Shakspearean ring in the rendering,

"Thy love, too kind, is loathing to thy kin
Dead and alive."

And this is a very natural passage (vv. 924-33)

"MESSENGER.

Fair sirs, beseech you tell me of the way
Unto the halls of Oedipus the king:
Or if ye can unto his presence guide me.

CHORUS.

Stranger, behold his halls! he stays within:
And this the mother-queen who bore his children.

MESSENGER.

Hail unto her, and fair befall her home—
His wife, with all the crown of wedded love.

IOCASTA.

Fair fall thee, too, sir, for thy courtesy.
But speak thy wish, or tell thy tidings straight."

I have quoted the above passage because it is just the passage where a careless translator would be caught napping; among ten who look closely into the wording of the ῥήσεις and choral odes, you will hardly find one who does his best with the easy dialogue. Moreover, the italicised words are an admirable rendering of παντελής, according to Mr. Jebb's acute unfolding of the meaning of the word. Indeed, this translation is very valuable for the accuracy with which it reproduces those subtle nuances of meaning which the refined insight of Prof. Jebb first detected and disclosed in the text. Mr. Morshead follows Prof. Jebb throughout, both in his interpretation and in his text, translating his ὑπεξελεῖν (227), ὥσπερ ἰάλεμον χέων (1218), ταυτοῦ (1405), and accepting his ὥς ἄν (624), and his whole arrangement of this last passage. Until I compared Mr. Morshead's with Prof. Campbell's—in many respects—excellent version, I did not realise in how many places Prof. Jebb has examined the language of Sophocles more minutely than other commentators. I shall show this by a few quotations, which are not to be taken as indicating a want of admiration on my part for Prof. Campbell's work, but as proving how much Prof. Jebb has done for this play, and how greatly the value of Mr. Morshead's version is enhanced by his careful study of Prof. Jebb's edition.

335. οὐκ, ὃ κακὸν κάκιστε, καὶ γὰρ ἂν πέτρον
φύσιν σὺ γ' ὀργάνειας.

"How? Miscreant! Thy stubbornness would
rouse
Wrath in a breast of stone."—Campbell.

"Villain among the villains, thou wouldst stir
The very stones to mutiny."—Morshead.
πέτρον φύσιν is certainly a periphrasis for
πέτρον, and does not mean "a heart of stone."

795. Κορινθίαν
ἀστροὺς τὸ λοιπὸν ἐκμετροῦμενοι χθόνα.
"And measuring now
Corinthia's region by the stars of heaven."—
Campbell.

"Scanning thenceforth of the Corinthian land
Nought but the stars that looked on it afar."
—Morshead.

Schneidewin had discovered that we have
here a proverbial expression for keeping far
from a country, and Jebb has shown that the
other explanation is meaningless.

922. ὡς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένον
κείνον βλέποντες ὡς κυβερνήτην νεῶς.

"For seeing him our pilot so distraught,
We are all, like mariners, amazed with fear."
—Campbell.

"For now we tremble at our king's affright,
As mariners who see their pilot shake."—
Morshead.

987. καὶ μὴν μέγας ὃ φθαλμὸς οἱ πατὴρς τάφοι.
"Your father's burial might enlighten you."—
Campbell.

"Yet dawns clear comfort from thy father's
death."—Morshead.

1037. ὦ πρὸς θεῶν, πρὸς μητρός, ἢ πατρός : φράσον.
"I pray thee did my father do this thing,
Or was 't my mother."—Campbell.

"In God's name say—by sire or mother's
deed?"—Morshead.

The question is not the insignificant one,
whether it was his father or his mother who
inflicted the mutilation which gave Oedipus
his name, but the touching one whether it
was at the hands of his father or mother
(rather than at those of strangers) that Oedipus
received such a brand.

1117. Λαῖον γὰρ ἦν
εἶπερ τις ἄλλος πιστὸς ὡς νομεὺς ἀνὴρ.
"Laius
Had no more faithful shepherd than this
man."—Campbell.

"Once he was
Right leal to Laius, as a herd may be."—
Morshead.

1128. τὸν ἄνδρα τόνδ' οὐν ὄλστα τῇδ' ἐκ ποῦ μαθόν;
"And hadst thou there acquaintance of this
man?"—Campbell.

"There didst thou ever see and mark this
man?"—Morshead.

It is highly desirable to mark clearly the
distinction between εἶδέναι, *scire, wissen, savoir*,
on the one hand, and γινώσκειν, *noscere, kennen*,
connaître, on the other.

I will now indicate a few points in which
Mr. Morshead's version might be improved,
in my opinion. If he approves of my sug-
gestions, they may be useful for a second
edition.

It was an extraordinary oversight not to
add, at least at the top of the page, a refer-
ence to the lines of the Greek play corre-
sponding to the page of the translation. It
is now very difficult to find out in his version
any particular passage, even though one be
very familiar with the Greek.

In the choral odes the metre should have
been varied in each strophic system as it is in
the Greek. Mr. Morshead sometimes employs
one uniform measure throughout the whole
ode, and sometimes uses a different metre to
translate a strophe and its corresponding
antistrophe.

I think to "wed with, marry with" is
never said in archaic language except of the
woman, e.g.,

"Almost as bad, good mother,
As kill a king and marry with his brother."
Again, to *rede* is to *advise*; to "read a riddle"
not to "rede a riddle" is the right phrase.

35. "For thou it was that came to Cadmus' town."
Surely *camest* is demanded.

140. κἄν' ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι.
"Me too belike may smite with slaught'rous
hand."

"Like-slaughtering" would be more literal.
Mr. Morshead's adoption of Shakspeare's
practice of rhyming at the end of a scene
seems to me very happy.

172. οὐτε τόκοισιν
ἱλῶν καμάτων ἀνέχουσι γυναῖκες.
"They cry out and endure not their travail."

Rather "come not out from the depths of
their anguish," for there seems to be a meta-
phor from a swimmer keeping his head above
water, as in Thuc. vi. 86.

188. εὐῶπα πέμψον ἄλκην.
"Send down the sweet aspect of help."

Perhaps "Shed on us the light of thy
succour" would be more literal. I like Prof.
Jebb's "blithe torch" for ἀγλαῶπι πείκα
better than "kindled torch," which is too
objective.

337. ἀργὴν ἐμέψω τὴν ἐμὴν· τὴν σὴν δ' ὁμοῦ
ναίουσιν οὐ κατείδες, ἀλλ' ἐμὲ ψέγεις.
"My mood thou blamest, recking not of one
Consorting with the: me thou chidest still."

This is inadequate. Tiresias has a double
meaning. "What thou hast in thine own
bosom" would be taken by Oedipus to mean
"the wrath thou harbourst in thine own
bosom"; but it is really a covert hint at his
incestuous union with Iocasta, "the wife of his
bosom," and is a marvellous specimen of the
poet's art. Mr. Morshead's version does not
bring out the double meaning in ὁμοῦ ναίουσιν.
By a somewhat similar play of thought, Locke
quaintly says "A man may be content with
a no very handsome wife, but who would
take to his breast so foul and ugly a thing as
a lie?"

350. ἀληθες;
"Sooth sayest thou?"

This is not sufficiently impassioned for the
exclamation which marks the climax of
Tiresias's passion here, as of Creon's in "Ant."
758. Perhaps "Ha!" would be better.

391. βαψφῆδες . . . κύων.
"Death's riddling hound" is not so good as
Jebb's "Watcher who wove dark song."

535. ἀρστής τ' ἐναργής τῆς ἐμῆς τυραννίδος.
"The would-be robber of my crown from me."

We have the very expression in "Hamlet,"
3.4.99:

"The cutpurse of my empire and my rule."

600. οὐκ ἂν γένοιτο νοῦς κακὸς καλῶς φρονῶν.
"Nay—a calm wisdom never turns to craft."

I cannot help thinking that the meaning is
"(in such a case as mine) treason (νοῦς κακὸς)
would be folly (οὐ καλῶς φρονῶν)." Other
translations either convey a false sentiment,
that there is no *callide improbus*, or a truism,
as the version just quoted.

On p. 70, l. 6, for "thy," read *they*.

965. τοὺς ἄνω
κλάζοντας ὄρνις.
"The birds
Whose cry is in the branches."

I should prefer "that jargon in the branches,"
to adapt Coleridge's beautiful expression
"with their sweet jargonings."

1019. καὶ πῶς δ' φύσας ἐξ ἱσίου τῷ μηδενί·

"How thus unfathered, out of kin, like thee?"
I cannot understand this. The meaning is
"How is my sire as one who's nought to me?"

1071. τοῦτο γὰρ σ' ἔχω
μόνον προσπειθεῖν, ἄλλο δ' οὐκ ὀψέτερον.

"That word
Is mine—the rest be silence evermore."

Why not adopt the very words of Hamlet,
"The rest is silence"? "The rest be
silence" would require μήποτε.

The result, then, of this examination of
Mr. Morshead's translation is that we have in
it a product of real poetic faculty, of high
scholarship, cultured taste, and careful labour.
The rendering, in the iambic part at least, is
close enough to afford material help to the
student; and the workmanship is such that
the learner will never be betrayed into the
mistake that Sophocles could be bald or
frigid. Of course, the English reader cannot
hope through this, or any other translation,
to get as near Sophocles as if he were really a
master of the Greek language. This, I sup-
pose, is the meaning of Haupt's aphorism that
translation is impossible; and in this sense,
of course, the aphorism is quite true.

ROBERT Y. TYRRELL.

Menéndez y Pelayo. *Obras completas*: Líricos,
1 tomo; Estudios de Crítica Literaria,
1 tomo; Historia de las Ideas Estéticas en
España, tomos 1, 2. In 3 vols. (Madrid:
Dubrull.)

DR. MENÉNDEZ Y PELAYO has begun early to
collect his works in a definitive form, and for
this we are grateful, more especially as the
form is that of the cheap and well-printed
"Colección de Escritores Castellanos" pub-
lished by Dubrull.

The "Obras completas" do not yet com-
prise the volumes of the *Historia de los
Heterodoxos Españoles*, but a new edition for
this series is, we believe, in preparation. The
works above noted are a volume of poems,
most of which are translations or imitations
of the classics, and are marked rather by a
correctness and scholarly reserve and polish,
rare in Spanish authors, than by poetical fire
or inspiration. Of greater value are the
Estudios críticos—Memoirs, Discourses, and
Reviews—of which the most generally inter-
esting are those on Spanish Mystical Poetry,
on Martínez de la Rosa, and on Nuñez de
Arce. In these essays the varied learning
and the sound judgment of our author are
seen at their best. There is, perhaps, a lack
of due sympathy with the mind of those who
have fallen beneath the shadow of modern
doubt; but this does not prevent a full
appreciation, rare in a foreigner, of the beauty
and the harmony of Shelley's verse. Of
recent Spanish critics, the late M. de la
Revilla is, we think, the only one to be com-
pared to Dr. Menéndez y Pelayo. The
criticisms of Juan Valera seem to us to be
distinctly below his work as a novelist, and
even as a poet; nor is his prologue to the
present volume of *Líricos* any exception to
this rule.

The *Historia de las Ideas Estéticas en*

España is the most considerable work which our author has undertaken since the *Historia de los Heterodoxos*, and it is still unfinished. We can, therefore, pronounce judgment on it only so far as it has gone. Unless the subsequent volumes treat the subject somewhat differently, one great fault we have to find is with the title. This does not really describe the work, which is not a history of aesthetic ideas in Spain, but a history of aesthetic ideas in the literature of Spain. Aesthetic ideas, we hold, do not find their only, nor even their chief, expression in literature, not even in poetry. It is in the arts of painting, sculpture, architecture, music, even in some of what have been called the industrial arts, that we look for the really valuable exposition of the "aesthetic idea." The expression of it in literature, apart from fact, except in poetry, has comparatively little value. A better instance of this can scarcely be given than our author's own remark on the "singular wealth and exuberance of Spanish musical literature compared with the penury of that on painting and on the arts of design" (tom. ii. 645). Yet the world of art would not probably think itself much poorer by the loss of all this Spanish musical literature of the golden age, while the loss of her paintings would be felt in every country of Europe. Art of a valuable, nay, even of a subtle and delicate, kind may exist in peoples who have absolutely no literature, and whose aesthetic ideas find expression only in the works themselves. It is the same in individuals. How many artists there are who can give expression to their ideas only through the medium of their art. Musicians who seem dull and soulless till their touch falls upon their instrument; painters, like Turner, steeped in vulgarity, till their magic brush reveals to us glories in earth and sky such as no literature can represent.

But leaving the title, and accepting the work for what it seems to us to be—a noble history of the philosophy of the beautiful in the literature of Spain—we have still some slight reserves to make in the praise which it so richly merits. There seems at present to be a want of proportion, though this may be rectified when the work is complete. Our author begins too much "gemino ab ovo." Nearly the whole of tomo i. is occupied with a succession of changes rung by commentators on the works of Plato, Aristotle, the Alexandrians, and the Latin writers. Much of this belongs to the general literature of aestheticism rather than to the history of aesthetic ideas in Spain; unless our author wishes to impress upon his readers how little original Spanish aesthetic literature is. There is also, we think, too much insistence on rhetoric as a fine art, especially when this is enforced by long quotations, even of didactic poetry, though we read (tomo ii. pp. 367 and 599) that "never was there a didactic poem truly poetical, for there is nothing more opposed to poetry than direct teaching." Every great work, like every great man, has the defects of its qualities, and we think that occasionally the enthusiasm of the collector and the discoverer has led our author to attribute excellence to passages in rare books and MSS., and in little-known authors, which he would not have found in them had copies been more common—e.g., long passages are

given from Leon Hebreo, in which occur sentences like these (tomo ii. 41): "Thus plants, which are the least perfect of living beings, are greatly wanting in beauty, because they do not know it, nor desire it, but (have) only that little which belongs to their natural perfection." Can this man have ever looked, out of himself, on a flower? And again (p. 50), "Colours also are beautiful since they are forms, and if by them coloured objects are made beautiful, how much more beautiful must they be themselves?" Is not this reasoning like—"If the cream-cheeses be white, how white must the hands be that made them?"

But while writing thus we feel that we are ungrateful to our author for the pleasure which he has given us. If we have dwelt on what we think to be faults, it is because the work is still unfinished, and many of these may be remedied. The excellencies of these volumes far outweigh their demerits; and we have not left ourselves sufficient space to notice adequately the former. This work will be as indispensable to every future writer on the literature of Spain as the *Historia de los Heterodoxos* is to its religious history. There is the same careful exactitude, especially in bibliography, the same wealth of reference, the same glow of enthusiasm, and the same clear and readable style. Works, both printed and MS., are analysed here which have escaped the notice of every previous writer. Theories which many suppose to be new to modern aesthetics are traced back to far earlier days; the saying "Art for art's sake" (*Arte por el arte*, tomo ii. 197) and its entire independence of morality is referred to the Summa of S. Thomas and to his immediate disciples. Chapters there are in which all lovers of literature will take delight, such as those on the Mystics, on the writers of the Renaissance, and on the schools of the arts of design; and others where the author's moderation and good sense are conspicuous, as in the remarks on Cervantes. It is, perhaps, owing to his having published elsewhere lectures on Calderon that we hear so little of him in comparison with Lope de Vega and his school. There may be "a confusion of terms" by El Pinciano (tomo ii. 359), yet we are inclined to think that dancing was really an aesthetic accompaniment of early lyrical and dithyrambic poetry, especially in ritual and the drama, and that the terms, feet, metre, line, verse, rhythm, strophe, antistrophe, trope, &c., were originally no mere metaphors, but described the actual steps, measures, turns and returns of the dancers as they sang, or were accompanied by song as well as by music.

One earnest petition we make to our author for a full index to the completed work; without this its value will be seriously diminished in these days of literary hurry and of weakened memory. And we venture on one more demand. In the *Historia de los Heterodoxos* and in the *Liricos* our author's name appears as Menéndez Pelayo; the *advertencia preliminar* to the *Ideas Estéticas* is signed in capitals M. Menéndez y Pelayo; elsewhere we read, Menéndez y Pelayo. Which reading should a critic, anxious to be right, definitely adopt?

WENTWORTH WEBSTER.

NEW NOVELS.

Lady Lovelace. By C. L. Pirks. In 3 vols. (Hurst & Blackett.)

Nell Fraser; or, Thorough Respectability. By E. Iles. In 3 vols. (Maxwell.)

Like Lost Sheep: a Riverside Romance. By Arnold Gray. In 3 vols. (Ward & Downey.)

The Recollections of a Country Doctor. By Mrs. John Kent Spender. In 3 vols. (Hurst & Blackett.)

Misogyny and the Maiden. By Paul Cushing. (Maxwell.)

Private Laurie and his Love: a Tale of Military Life. By Shirley B. Jevons. (Allen.)

Kotoka: a Samurai's Daughter. A Japanese Tale. By J. Morris. (Wyman.)

THERE is in contemporary fiction so much limp invertebrate work—work that wearies one not because of any definable bad quality, but because it lacks any quality at all—that it is really exhilarating to come across a book like *Lady Lovelace* which has recognisable organisation and form; which has evidently been conceived vividly as a whole instead of being written according to the rule—"sufficient unto the day is the invention thereof"; and in which the conception is matched by workmanship at once swift, decisive and masterly—the kind of workmanship which, in the opening pages, sets us at our ease by making us feel that we are in competent hands and need have no fear of the ordinary calamities of novel-reading. The initials "C. L." are sufficiently epicene: the "L." may mean anything, and "C." will serve either for Charles or Caroline; but the feminine authorship can hardly be doubtful to any discerning reader, for the mere instinct of sex would render it impossible to any man to draw so relentless a portrait of any woman as the portrait drawn here of Olympia Yorke. Men have given us feminine villains, feminine criminals—Becky Sharp and Miss Gwilt are both masculine creations—but the heart of the man's woman always peeps out some time, if only for a moment, and we are made to feel the thrill of human kinship. Olympia is neither a villain nor a criminal in the conventional sense of the words, but she is further removed from us than either by the entire absence of any heart at all, and the author shows her power in making Olympia palpably non-human, and yet at the same time imaginatively credible. *Lady Lovelace* is not, however, the best name that could have been given to her, for she is by no means the feminine counterpart of Richardson's heroine; she should rather have been called *Lady Clara Vere de Vere*, for, in so far as she has any prototype, it is to be found in the Laureate's lyric, there being not only a general resemblance between the ladies of the poem and the novel, but one ghastly detail which their stories have in common. Then, too, in further reference to this question of authorship, it may be considered certain that any man would have been too much in love with so dear and winsome a heroine as Edie Fairfax to render it possible for him to allow her to fling all her happiness away by such infatuated consistency in folly. Even Olympia with all her arts would never have shaken Phil

Wickham's constancy to his loving, though wayward, little sweetheart if she had not succeeded in making Edie an unconscious ally; but this may, of course, be regarded as the best evidence of her uncanny cleverness. And this reminds us that, viewed from one aspect, *Lady Lovelace* may almost be treated as a humorous satire. We are constantly hearing about the "subjection of women"; but this story is from first to last a celebration of the subjection of men. The guileless Edie, no less than the scheming Olympia, has all men at her feet, and can sway them as she will. Young and old, no sooner do they come within the circle of enchantment than they lose all mastery of themselves and become perfectly helpless. It would be easy to give the record of the successive conquests in such a form as to make it positively ludicrous; but in the book the various subjugations seem the most natural things in the world; and the story of one of them—the love of Colonel Wickham for the girl who recalls the sole romance of his life—is told with irresistible grace and pathos. In fact, the novel is full of good things—of vivid characterisation, of dexterous and original handling, of unforced vivacity and quick movement; and, though on the whole a tragedy rather than a comedy, it does not lack that salt of bright humour without which even the best story in the world is apt to become tedious. Phil Wickham's hypothetical description of the manner in which his statistical uncle would be affected by the contemplation of his nephew's corpse is real fun, unspoiled by buffoonery, and Edie Fairfax's successful attempt to stave off Lord Winterdowne's proposal is a capital bit of high comedy. But *Lady Lovelace* must be read to be appreciated.

Three of the persons in Mr. Iles's story spend an evening at the Haymarket Theatre, and one of them remarks, concerning the author of the play which they see performed, "I think he must have written it during a bilious attack; he has made everybody so spiteful and mean." This pathological method of criticism is fascinating, but very difficult of application in the case of a novel like *Nell Fraser*, which must surely be the outcome of a complication of disorders; for the "goings-on" of its characters—which range from gratuitous insolence to attempted murder—are simply incalculable, while the general aim of the author is past finding out. The book is apparently written with some kind of ulterior purpose, but the nature of that purpose is, I confess, hidden from me, and I fear it will be hidden from the world at large. "To be or not be [respectable]: that is the question;"—at any rate, it is the question propounded by Mr. Iles, but it is certainly not answered in the pages of *Nell Fraser*. If we are intended to understand that to be thoroughly respectable is to be vulgarly disagreeable, like the Frasers of Yexmouth, or idiotically disagreeable, like Mr. Cafe and his sisters, we ought certainly to be provided with a more attractive alternative than the Bohemianism of Nell, who runs away from her husband, is driven to brain fever by her unsolicited and unreturned love for another man, and makes manifest her unfortunate condition by putting poison into coffee which is intended for the irresponsible gentleman

and his innocent *fiancée*, who happens to be Nell's truest and dearest friend. This is all so very uncomfortable that we are tempted to prefer even "thorough respectability" of the Yexmouth kind; but, happily, existence has rather larger and saner possibilities than those provided by Mr. Iles's contrasted types. Artemus Ward once said that he thought a comic paper ought to have an occasional joke. In like manner it may be said that a novel is none the worse for bearing some slight resemblance to real life. *Nell Fraser* would certainly be much the better.

Mr. Arnold Gray's story, *Like Lost Sheep*—a title the meaning of which is wrapt in mystery—is mainly devoted to the doings of a heroine who, though named Minnehaha, is not a Red Indian, but an English girl. These doings are intended to frustrate and punish the misdoings of a wicked baronet, Sir Garth Gilroy. It goes without saying that Sir Garth is a great villain, for in novels of a certain class all baronets are great villains: great villainy is the badge of their tribe. The lawyer and the banker of fiction are also villains; but one star differs from another star in glory, and in the fictitious firmament of rascality the baronet is a luminary of the first magnitude. This particular baronet begins his downward career by an action which might have been imprudent, but which was certainly virtuous: he marries the daughter of a poor man employed upon his own estate. The marriage has been secret; and when, four months after the ceremony, he tires of his wife, and informs her that it was also invalid, she accepts the statement with a meek credulity which certainly enlarges our ideas of the possibilities of human imbecility. Sir Garth goes abroad, and the deserted woman takes up her abode in London, where she gives birth to twins, a son and a daughter, and where also she finally dies, but not before she has discovered evidence of her marriage. The daughter Minnehaha, a sort of modified Magdalen Vanstone, determines that her father shall be punished and her mother avenged; and the story is the record of her adventures while engaged in this laudable pursuit. Sir Garth is at last brought to bay, and then the true baronet nature reveals itself. He sets a house on fire in order to put an end to his son, and hires a fellow-villain—who, however, is not a fellow baronet—to put an end to his daughter. Murder number one is successful, but number two is a failure. Finally, we have a third murder, of which Sir Garth himself is the victim; and he being thus happily disposed of, the indomitable Minnehaha comes to her own again. Such is a brief summary of the attractions of *Like Lost Sheep*, which comes to an end only just in time to save the lives of the few remaining characters.

From a reviewer's point of view it is at least doubtful whether a novelist ever does himself or herself justice by publishing a collection of short stories. The ordinary reader can peruse the tales one at a time, and by thus getting each into focus as it were, can see it at its best; but the critic is the man who is in a hurry, who must read straight on, and pass as quickly as may be from one group of characters and one set of situations to another, the natural consequence being

that the eye of the mind—to use a medical term—cannot "accommodate" with sufficient rapidity, and some of the impressions are necessarily blurred. In her *Recollections of a Country Doctor* Mrs. Spender handicaps herself still further by absolutely forcing upon the mind of the reader a comparison of her stories with those told by Samuel Warren in his *Passages from the Diary of a Late Physician*. This is unfortunate, for in versatility of invention, imaginative grasp, and dramatic vigour Mrs. Spender is certainly Warren's inferior, and the perception of this inferiority may blind some readers to the positive good qualities which these stories really possess. It must be said that they are very unequal, and some of them, which do not atone for their slightness of construction and lack of vital interest by any special charm of narration, might have been omitted with advantage. As the volumes would gain by judicious excisions, so the separate stories would equally gain by a somewhat ruthless process of condensation. "Self-Accused," which is perhaps one of the most powerful, and "Nancy Langbridge's Secret," which is certainly one of the most graceful, of these studies in narrative, would be decidedly good were they reduced to about half their present length; as it is, they have a suspicion of tiresomeness, and, in work of this kind—indeed, in artistic work of any kind—tiresomeness is the one fatal quality. Still, anyone who is a fair proficient in the art of judicious skipping will find these *Recollections of a Country Doctor* quite readable.

Misogyny and the Maiden is at once brilliant and bewildering. Mr. Paul Cushing is undoubtedly a clever man, and he has written a clever book; but, unfortunately, it is also a very amorphous and chaotic book, and while the cleverness reveals itself only in points of illumination, the chaos, like an atmosphere of fog, is everywhere. It is a novel which suggests "one stern tyrannic thought which makes all other thoughts its slave": that the author has been devoting many days and nights to the exclusive study of Charles Reade, Mr. George Meredith, and Messrs. Besant and Rice, and that *Misogyny and the Maiden* is the outcome of the cerebral excitement consequent upon so heterogeneous a course of reading. The most direct and forcible of the descriptions recall Reade, the conversations seem an echo of Mr. Meredith, while the general scheme of the book reminds one, by unlikeness as well as by likeness, of *The Monks of Tholema*. The club of middle-aged misogynists which seems to have provided the leading *motif* is put on the canvas with great elaboration, but somehow it never becomes very realisable; and though the conquering maiden is a young lady of very palpable flesh and blood, she is interesting rather as a single figure than as an actor in the comedy, in which, to tell the truth, her part is simply inexplicable. Perhaps it is best to confess frankly that *Misogyny and the Maiden* is a puzzle to which I do not possess the key; and when a critic has said this he had better say no more.

Private Laurie and his Love, on the other hand, is a book which he who runs may read: a story as full of life, and brightness, and stir, and thoroughly healthy human interest

as any that has been published for many a day. Some really good novels have a certain *caviare* quality: in spite of their goodness, there are people who cannot enjoy them. But here is a good novel which is everybody's book, and which can be recommended to all and sundry, with no present fear and no anticipation of future reproach. Private Lawrie is a young gentleman who has been rather foolish, but foolish in a loveable, indeed chivalrous, sort of way, and who, being a headstrong youth, puts the top-stone to his little edifice of folly by enlisting in the regiment commanded by Colonel Merton, the father of a young lady with whom he has impetuously fallen in love, and to whom he has become secretly engaged. The most unimaginative reader will at once discern that here is a situation which promises the most delightful complications, and these complications provide Mr. Jevons with ample material, which he manipulates in a very charming and interesting fashion. Lawrie himself is a fine manly fellow, who, if he had been wiser, would not have been nearly so attractive; and "his love" is a pretty, frank, courageous, and constant girl, who makes us feel that at Lawrie's age we should have met his fate, and been enslaved at once. Mr. Jevons has written a story that is pleasant and interesting from the first page to the last.

Mr. Morris, who has been a resident in Japan for some years, has given in *Kotoka* an interesting picture of Japanese life. His little book is very readable, and in its general scheme it bears a strong resemblance to a charming volume for children, *The Eastern Wonderland*, by a Mr. or Miss Angus, which was published by the Religious Tract Society two or three years ago.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

Life and Writings of Charles Leslie, M.A., Nonjuror Divine. By the Rev. R. J. Leslie, (Rivingtons.) It is painful to be compelled to say of a book which has cost much labour, and which a little self-criticism and self-restraint might have rendered valuable and interesting, that it would have been better left unwritten. The author has doubtless had access to the papers and correspondence of his ancestor, and from these, together with Leslie's works, and the references in printed books and MSS., he might have compiled a biography which would have been a solid addition to our knowledge of the Nonjurors and of the best reasoner (according to Dr. Johnson) which that learned body possessed. But the new facts about Leslie which the author has brought to light are few and far between, and the reader will close the book without a much more vivid conception of Leslie's character and talents than he previously possessed. The author has attempted to give a sketch of the history of the time and of the part played in it by Leslie, together with an analysis of his principal works, somewhat in the style of Prof. Masson in his *Life of Milton*, though, of course, on a very much smaller scale. The plan may have been good, but the execution is not satisfactory. The author's English is constantly slipshod, too often absolutely ungrammatical. He introduces digressions on a great variety of subjects, chiefly of ephemeral interest, which seem to us wholly out of place in a historical work. He but rarely mentions his authorities, and when he

does the reference is sometimes unintelligible. He is not very careful in matters of fact. He gravely assures us that the famous "Stone walls do not a prison make" is Daniel Defoe's. He describes Hickes as Dean of Westminster and White Kennett as Bishop of Lincoln. He writes of the Trial of the Seven Bishops that

"On the 15th of June the trial commenced in Westminster Hall and extended over a period of three weeks [sic], but at length the jury were at liberty to consider their verdict; nor would it have occupied a night's consultation, but for the King's butcher [sic], who could not square his conscience with his interest."

He prints Lothbury, Secretary, Evan Sherley, Dodsworth, Bales, Balberino, for Lathbury, Secretan, Evelyn Shirley, Dodwell, Bates, Balmerino. He characterises as "a poor satellite" of Burnet Bishop Lloyd (of Worcester), who was regarded by Bentley as one of the first chronologers of his time; while the notorious Dr. Cartwright, Bishop of Chester, is for him an "eminent prelate." Dodwell was "violently attacked by Dissenters for his treatise concerning the immortality of the soul," which was assuredly heretical, if any treatise ever was. Jean Le Clerc is "a Mr. Leclerc." He is apparently forgetful of the difference between the old style and the new, for he writes: "Protestants and Romanists seem never to remember that the date of the Battle of the Boyne was July 1, for they celebrate it on the anniversary of the battle of Aughrim, July 12." The massacre of Glencoe was terrible enough, but did it extend to 750 persons? Who were the regicides of 1641? Bishop Lloyd, of Norwich, died on January 1, 1709 (the statement that he died in April seems to be copied from Lathbury). We never heard that the *Eikon Basilike* was attributed to a person named "Gordon," or that a Nonjuror Bishop was named "Collins." It is a trifle scarcely worth mentioning that there are two errata in the Latin quotation on the title-page; that "memnisse" and "Ex Une disce Omnes" are scarcely Latin; and that "Locum, non Animum mutant" and "Tempora mutantur, et nos mutamur in illis" will not scan. All this makes us unwilling to accept the author as a safe guide in historical matters. But his attitude toward those with whose views he does not sympathise is worse still, and recalls a style of controversy which we fondly hoped was obsolete. What can be said of a historian who writes of Humphrey Hody, whose premature death was a loss to English and to European scholarship: "The providential character of his discovery consisted in his own promotion speedily to high positions in the Church, and the MS. was left to slumber again in its native dust"? Has not the time gone by for writing of those whose political and theological opinions we do not altogether share as if they were necessarily wicked and foolish?

Notes on Inductive Logic. By Thomas Woodhouse Levin. (Bell.) These notes have a more eclectic character than their second title, "An Introduction to Mill's *System of Logic*," might seem to warrant. The practical rules, but not the theoretical basis, of the English material logic are accepted. The methodical structures, which in Mill's system rest upon the rough but sufficiently solid ground of a wide empirical generalisation, stand self-supported, according to Mr. Levin. "Experience pure and simple is no valid ground of inference, and experience alone is not the basis of scientific knowledge." This seems the essential difference between our author and the English school. Among particular points of contrast may be noticed the following with reference to the Method of Agreement:

"Mr. Mill's words are 'if we can either find or produce the agent A in such variety of circumstances, &c.' Mr. Mill therefore brackets 'find

or produce' as apparently equivalent alternatives; but, according to our theory of induction, to find an agent and to produce one in a variety of circumstances are things separated by a whole diameter of difference."

With reference to the Joint Method of Agreement and Difference—

"It is possible to note the successive states of the same thing at successive moments of time under the influence of some observed agency, and we may note the results of a given agency by means of different things. . . . Now Mr. Mill always seems to treat this successive and contemporaneous evidence . . . on precisely the same footing, but . . . in our opinion, successive and contemporaneous evidence are very widely separated." Mr. Levin's attempt to blend different systems, to weave into the texture of empirical logic materials less homely, is deserving of much consideration. Rousseau records that, when he first began to study philosophy, he endeavoured to reduce to harmony the discordant authorities. But he soon had to content himself with clear, distinct views of the different doctrines. The former procedure is, perhaps, ideally the better, and is then most likely to be successful when it is accompanied with the learning and intellectual sympathy evinced by Mr. Levin. Yet, if he had more largely followed Rousseau's later practice, his work would probably have been more useful to beginners. It would certainly have been easier to appreciate the degree of its originality; if he had not only distinguished the views of his authorities from his other, but from his own.

About Going to Law. By A. J. Williams. (Cassell.) The title of this book at once recalls Mr. Punch's monosyllabic advice to those about to marry; and the author might quote yet higher authority for heading his first chapter, "How to avoid going to law." Litigation, like matrimony, requires two parties; but litigation has this further disadvantage, that it is not always a matter of free will. Even if you are resigned to let your servant pilfer, and your clerk defraud (as Mr. Williams timorously recommends), and to follow the precept of agreeing with your adversary quickly, there are some wrongs which no warm-blooded animal can put up with. Nay more, the peace-loving citizen is not unfrequently haled before the judge without any proper quarrel of his own. A jury summons may find him out in his domestic retirement through the unexpected agency of the postman, or a subpoena may be thrust upon him in the public streets, as happened the other day to a cabinet minister. Seeing, then, that the law lays hold upon each one of us at one time or another with the hands of a Briareus, it is well to be prepared for the inevitable. A pure conscience, an even temper, and a ready wit—the ordinary safeguards of an honest man in daily life—avail him but little within a court of justice, or when once set out on the path that leads thither. Experience is, no doubt, the best teacher; but we cannot all get as much experience as Mrs. Weldon. As Burns wrote of the Georges on a window-pane at Stirling, "who know them best, despise them most," so Mr. Williams, "whose lot it has been for many years to sit in our law courts while civil disputes have been tried, and while those accused of criminal offences have been put upon their deliverance," kindly comes forward to instruct the entrapped layman as to what he should do, and what he should not do. One of the things he should not do is to be his own lawyer. Nearly one half the volume is filled with hints to witnesses and jurymen; and of this portion we can speak with unqualified praise. The rest is too sad.

The Life of the Renowned Doctor Preston, writ by his Pupil, Master Thomas Ball, D.D.,

Minister of Northampton, in the Year 1628. Now first Published and Edited by E. W. Harcourt, Esq., M.P., of Nuneham Park, Oxon. (Parker.) There is no doubt that the Life of Dr. John Preston fully deserves the commendation bestowed upon it by the editor in his Preface. It possesses considerable importance both for the history of the country generally during the period of the Duke of Buckingham's ascendancy, and also for that of the University of Cambridge at the beginning of the seventeenth century. But is it quite certain that it is "now first published"? Ball's Life of Preston, apparently the same in substance (so far as we have been able to learn, for we have not had an opportunity of collating the two editions) with the version before us, originally appeared in Samuel Clarke's *General Martirologie* (1651), pp. 473-520, and is familiar to students of the period (see e.g., Mr. S. R. Gardiner's *History of England*, vol. vi., pp. 64-5). There is a full abstract of it in Chalmers's *Biographical Dictionary*. But, at all events, Mr. Harcourt's edition has its value as rendering a scarce work generally accessible in an attractive and accurate form, and in the writer's own characteristic orthography.

Ricerche intorno a Leonardo da Vinci. (Roma: Salviucci.) Prof. Gasparo Uzielli, whose first volume of "Researches" is favourably known to all who are interested in Leonardo da Vinci, has, after a silence of twelve years, placed before the public a second instalment of studies on the same subject. The author is a distinguished geologist and mineralogist, and his scientific training has served him in good stead when treating the life and works of the artist, poet, mathematician, and philosopher, of whom Hallam truly said that he had anticipated almost all the discoveries which have been made in science from the days of Galileo to our own. Among other services rendered to his memory, Prof. Uzielli makes it almost certain that the indifferent sonnet beginning,

"Chi non può quel che vuol, quel che può voglia,"

was not written by Leonardo, but by an obscure poetaster of the name of Matteo di Meglio, who lived towards the middle of the fifteenth century. Rio, Houssaye, Taine, and a whole army of art critics, have strained their efforts to the utmost to find a profound system of philosophy in these lines, but they might have spared themselves the trouble. Prof. Uzielli has turned his especial attention to the MSS. of Leonardo that still remain hidden away in dusty archives in the four corners of Italy, and he is now endeavouring to induce the Italian Government to undertake the publication of these treasures, the cost of which he calculates at about £4,000. Here is a fine opportunity for an Italian Maecenas!

The Law of Theatres and Music Halls. By W. N. M. Geary. With Historical Introduction by James Williams. (Stevens & Sons.) The large increase in the number of theatres would of itself be a sufficient justification for compiling a text-book upon the law relating to them, even if the litigious nature of the dramatic profession had not made this branch of law unusually full and entertaining. Mr. Geary seems to have done his work with the elaboration that is characteristic of a lawyer writing for lawyers. The historical introduction by Mr. Williams is a useful condensation of the authorities on the subject. As such books commonly reach a second edition, it may be worth while to point out a misprint on p. 80, note y, where the penultimate line should read "if it had not been a licensed theatre."

NOTES AND NEWS.

THE third volume of Mr. H. H. Howorth's *History of the Mongols* will appear in the course of two or three months. It deals with the history of the Persian Mongols, or Ilkhanids, from the time of Chinghiz Khan till that of Timur. In addition to the materials used by D'Ohsson and Von Hammer, the author has incorporated the new facts disinterred by Brosset and others from the Armenian and Georgian histories and elsewhere, and has used numismatics and other neglected sources. The latter part of the volume deals in detail with the small dynasties among whom the Ilkhan's empire was divided on the death of Abusaid Khan, a very confused period about which little has been hitherto written.

MR. EDWIN ARNOLD has prepared a translation in verse of the *Bhagavad Gita*, which will shortly be published by Messrs. Trübner & Co., under the title of *The Song Celestial*.

THE *Journal of Education* for June will publish, in the form of a supplement, the Hon. L. A. Tollemache's "Recollections of Mark Pattison." Mr. Tollemache was one of the rector's most intimate friends during the later years of his life, and the memoir deals very freely with Pattison's views on religion and politics.

MESSRS. G. BELL & SONS have in the press a volume containing some unpublished verses by the late C. S. Calverley, with a memoir by his brother-in-law, Mr. W. J. Sendall, who has just been appointed governor of the Windward Islands. A good engraved portrait of C. S. Calverley will appear as a frontispiece. The volumes of published works, with a few additional translations, will also be issued in a post octavo size, uniform with the new volume.

AMONG the new works recently sanctioned by the Treasury for publication in the Rolls' Series is one dealing with the ancient Liber Rubens or Red Book of the Exchequer. It is not proposed to print this register *in extenso*, but rather to select those portions of more particular interest to the historical student. Among such selections will be the invaluable Certificates of Knight's Fees and an abstract of the lost Pipe Roll of the first year of Henry II. The work will be edited by Mr. W. D. Selby, of the Record Office.

MR. HALL CAINE's story, *The Shadow of a Crime*, has been reprinted in Messrs. Harper's "Franklin Square Library," at the price of 20 cents.

PROF. R. K. DOUGLAS's work on China has been reprinted by Messrs. D. Lothrop & Co., of Boston, with an analytical table of contents and an index, by Mr. Arthur Gilman, and a few notes suggested by Mr. Yan Phou Lee, of Yale College.

Victor Hugo: his Life and Work, by George Barnett Smith, will be published almost immediately by Messrs. Ward & Downey.

UNDER the title of *A Noble Kinsman*, Mr. T. Fisher Unwin publishes this week an English version of a romance by Anton Giulio Barrili, the Italian novelist, one of whose novels, *A Devil's Portrait*, has previously appeared in an English dress.

THE *Genealogist* for July will contain a portrait of Edward Alleyn, the founder of Dulwich College, accompanied by a life of Alleyn, written by Dr. Rendle, the historian of Southwark.

IN a few days Messrs. W. H. Allen & Co. will issue a fresh pamphlet by Mr. Charles Marvin, entitled "The Railway Race to Herat: an Account of the Russian Railway to Herat and India," which will describe the history of the line Russia is now extending from Askabad to

the Afghan frontier. Mr. Marvin is of opinion that the completion of the undertaking in a year's time will completely revolutionise the Herat-Meshed portion of Central Asia, and dissolve any diplomatic arrangement that may be made to-day. The pamphlet is accompanied by a new map of the Russian railway projects in the direction of India.

MR. MARVIN has also in hand a penny illustrated pamphlet on the Russo-Indian Question, which will appear next week.

MESSRS. ROBERTS BROTHERS, of Boston, announce a new novel in their "No Name Series," entitled *A Superior Woman*. The same publishers have in preparation a little book entitled *The Fall of the Republic*, which describes the spread of socialism in the United States, the supremacy of the dynamiters, the interference of Europe, and the establishment of a protectorate.

MESSRS. MACLACHLAN & STEWART will publish immediately *The Highlander's Book of Days*, a birthday-book in Gaelic and English, being selections from Ossian, Sheriff Nicolson's Gaelic proverbs, and other Gaelic sources, by Miss M. Clerk. The same publishers have purchased from the executors of the late Mr. J. F. Campbell, of Islay, his privately printed work, *Leabhar na Fienne*, a collection of heroic Gaelic ballads.

THE first of a series of papers by Biblical scholars, in which the work of the Revisers will be examined in detail, will appear in the *Expositor* for July. Genesis and Exodus will be dealt with in this number by the Rev. Canon Driver, Professor of Hebrew in the University of Oxford. The succeeding papers of the series will be contributed by the Revs. Canon Kirkpatrick, Professor of Hebrew at Cambridge; Dr. T. K. Cheyne; Prof. A. B. Davidson, of Edinburgh; and Prof. J. M. Fuller. The Revs. A. C. Jennings and W. H. Lowe (authors of *A Commentary on the Psalms*) will contribute "A Critical Estimate of the Revised Version," which will also be commenced in the July number.

AMONG forthcoming American novels we see announced *Troubled Waters*, by Beverly Ellison Warner, a story dealing with the labour question, which is to be published by Messrs. Lippincott; and *The Story of an Old New England Town*, by Mrs. F. B. Greenough, to be published by Messrs. Cupples, Upham & Co. The scene of the latter novel is Brattleborough, Vermont.

MR. E. WALFORD has lately reprinted at his own cost fifty copies of the old Charterhouse Play, which has been handed down among the boys of that school in MS. from the days of Thackeray and Leech, along with other school-boy folklore in verse and prose. The play is not for publication, but may be had by "Old Carthusians" on application to Mr. Walford, at 2 High Park Mansions, N.W.

ON attaining the completion of its tenth year of existence, the Société des Anciens Textes Français, in the *Bulletin* just issued to members, gives a three-fold index to the valuable short notices of scattered and not easily accessible manuscripts which have appeared from time to time in the pages of the *Bulletin*. Occasionally isolated pieces are also thus published, but the principal object is to collect indications of the materials for the elder French literature which lie in libraries elsewhere than at Paris. In these useful notices and reports the labours of the indefatigable secretary, Prof. Paul Meyer, are the most frequent. The society has issued twenty-eight volumes of texts, and has about twenty more in preparation.

THE Boston *Literary World* states that the *Princeton Review*, which died a lingering death not long ago, will be revived, and that Presi-

dent McCosh of Princeton College will assume a prominent position in the management of the periodical. It is not proposed to make the *Review* an organ of any particular school of theological thought. The field which the *Princeton Review* would naturally occupy, if this were the plan, is already well filled by the *Presbyterian Review*. It will print instead papers on topics of the times, in art, literature, history, and politics, and its connection with Princeton College will be more close than hitherto.

To the June number of Mr. Walford's *Antiquarian Magazine and Bibliographer*, Mr. E. Solly will contribute an article on the "Miscellanies" of Edmund Curll, and Mr. J. H. Round will criticise Mr. Freeman's published statements as to the builder of the keep of Colchester Castle.

THE next book to appear in Messrs. Houghton, Mifflin & Co.'s "Riverside Aldine Series," will be Mr. Howells's *Venetian Life*, in two volumes.

DR. D. G. BRINTON, of Philadelphia, has in preparation a translation, with notes, of *The Annals of the Cakchiquels*, by Francisco Arana Ernantez Xahila; also an *Aboriginal American Anthology*, chiefly original material, furnished by various collaborators.

BY way of an examination of a passage in the late Thomas Stephens's *Literature of the Kymry*, the June number of the *Red Dragon* will contain the first instalment of a paper by Mr. James Harris on the alleged massacre of the Welsh bards by King Edward I. The writer maintains that Stephens has hopelessly misunderstood his authorities, and is generally most inaccurate in his treatment of this and other Welsh subjects, historical and literary.

M. EDOUARD LOEWENTHAL, of St. Denis, is about to publish the first number of a periodical, to be called *Le Monde de l'Esprit*; *Annuaire international des Sciences et des Belles-Lettres*. It will contain articles on scientific subjects, a review of contemporary literature in the principal countries of the world, biographical and bibliographical notes relating to persons of scientific and literary celebrity in all nations, reports on legislation relating to the press and to copyright, obituary notices, &c.

THE recourse of students to the University of Zürich shows a gradual increase. The present number of matriculated students is 326. The theological faculty has 83, a larger proportion than in any other European university; the legal, 55; the medical, 85; and the philosophical, 103.

MR. JOHN SULLIVAN, proprietor of the *Jersey Observer*, is about to publish by subscription a biography of General Don, who was Governor of Gibraltar from 1806 to 1809, and one of the greatest benefactors of the Island of Jersey. The volume, which will be issued on the day of the unveiling of Gen. Don's statue in the Royal Parade, will contain a coloured portrait, and subscribers will receive a presentation plate of the monument.

M. EDMOND HUGUES, the author of the *Histoire de la Restauration du Protestantisme en France au XVIII^e Siècle*, is publishing by subscription *Les Synodes du Désert*, a collection of the Acts of the Synods held in France from 1715 to 1793. The work will consist of three volumes, large octavo, excellently printed on good paper. The price is 100 francs for the whole. Only 162 copies will be printed. Subscribers' names to be sent to the author, 9 Rue de Solferino, Paris.

MESSRS. GRIFFITH, FARRAN & Co. send us an abridged edition of Books II.-VI. of their "Standard Authors' Readers," a series which in its original form was highly commended in the ACADEMY. The books, in their abridged

form, have all the merits of the former issue, both with regard to type and illustrations and to the selection of lessons, while they have the additional advantage of answering to the requirements of the Educational Department with respect to the quantity of matter they contain.

THE site selected for the American Exhibition in London next year is at Earl's Court.

THE Rev. C. Taylor will give the first of two lectures at the Royal Institution on Saturday next (May 30), on a lately discovered document, possibly of the first century, entitled, "The Teaching of the Twelve Apostles," with illustrations from the Talmud.

MR. MANVILLE FENN is engaged in writing a new serial story for *Cassell's Saturday Journal*, which will appear early next month, under the title of "A Thief in the Candle."

AT the concluding meeting of the Institution of Civil Engineers, for the session 1884-5, held on Tuesday, May 19, it was announced that during the past twelve months there has been an increase of 70 members, 135 associate members, 6 associates, and 69 students, while the honorary members remain the same, making an aggregate gain of 291, and bringing up the total to 4,890 of all classes.

THE second meeting of the Huguenot Society of London was held on Wednesday, May 13, at the Criterion, Piccadilly, Col. Sir Edmund du Cane, one of the vice-presidents, in the Chair. After the by-laws which had been prepared by the council had been discussed and, with slight alteration, adopted by the meeting, a paper was read by Mr. W. J. C. Moens on "The Registers of the French and Walloon Churches established in England, with some Suggestions for the Editing and Publication of the same." Mr. Moens' paper dealt with the history of the registers of the various French churches in London and the provinces, as well as with other important sources of Huguenot information. The author also described the work done by the Commission des Eglises Wallonnes in Holland, and suggested that the rich mine of historical and genealogical material which exists in England might be worked with equal success by the Huguenot Society. An interesting discussion ensued, and the meeting adjourned until June 10, when the president's address will be given.

A TRANSLATION.

THE BATTLE OF MALDON (II. 2-184).

He gave the word that every man should let his good steed go,
Should drive him far away and march afoot to meet the foe,
And hand to hand should strive the strife, and valiant heart should know.

The son of Offa knew the earl would brook no coward blood;
He loos'd his hawk and let him fly, the dear hawk, toward the wood.
Out stept the young man to the fight, and well it might be seen
No weakling would he prove him there, as he gript his weapons keen.

And fain was Eadric by his lord to stand in fight that day;
By his prince's side, and forth he bore his spear unto the fray;
Stout heart he had while he could hold the shield and good broadsword;
He made his vaunting true, in van of battle by his lord.

Then Byrhtnoth gan array his men; he rode and gave the rede,
He shewed the fighters how to stand and keep the place at need,
Fast with their hands to hold the shields, nor be afraid indeed.

Then, when that host of his was set in order fair and due,
He 'lighted where it pleas'd him best, where his own true-men he knew.

The vikings' herald stood on shore, and threaten-ingly and loud
He gave the earl upon the bank the seafolk's message proud.

"The swift seamèn have sent me here, and bid me say to thee
Full quickly must thou send them rings, in safety wouldst thou be;

And better 'tis for you buy off this onset of the spear
With tribute, than that we should deal so sore a combat here.

We need not spill each other's lives if ye make fast aright
A peace with us; if thou agree, thou, here the most of might,

Thy folk to ransom, and to give the seamen what shall be
Right in their eyes, and take our peace, make peace with told money,

We'll haste to ship, we'll keep that peace, and go upon the sea."

Then Byrhtnoth spake, he rais'd his shield, he shook the slender spear,
Angry and steadfast spake in words, and made him thus answer:

"Dost hear, thou dweller on the sea, what this my people saith?

Their tribute is the spear, the sword, the arrow tipt with death;

War-harness that for you in fight full little profiteth.

"Now, herald of the sea-folk, take this message back, and say

Thou bearest them an ill tiding, an evil word to-day;

Say that amid his host an earl undaunted here doth stand

For his own soil, his prince's earth, the people, and the land.

In battle must the heathen fall; too shameful, in my thought,

Ye went with tribute forth from us unto your ships unfought,

Now ye are hither come so far into our land unsought.

And think ye not so lightly ye shall treasure win this day,

For sword and blade shall us atone ere we will tribute pay."

Then did he bid them bear the shield; he bad the men a-rank

March on, till all were standing there, upon the river-bank.

Now host might not with host contend, the tide was at its height;

After the ebb came flowing flood, the lake-streams linkt their might:

Too long it seem'd to wait until the spears might clash in fight.

Then Pantë's stream they did beset with all their strong array,

The forefront of the East Saxons, and the seafolk's host that day.

No one could hurt another there, save by the arrow's flight.

The flood went out, the seamen stood all eager for the fight.

Then did the Shelter of Heroes give the word the bridge to hold

To Wulfstan, him to war inured, by race a warrior bold,

(He was the son of Ceola), and his ready spear out-leapt

To smite who, boldest of the foe, first on the bridge had stept.

With him the undaunted mighty twain, Aelfhere and Maccus were,

These from the ford not fain to flee, but steadfast-handed there,

Defended them against the foe, while weapons they might bear.

Then when the foe began to see, and know full certainly

The keepers of the bridge to them right bitter ones would be,

Dissemble did these loathly men, begg'd the approach indeed,
That they might pass over the ford, their troops across might lead.
Too much the earl in his disdain to that ill folk gave heed.

Then gan the son of Byrthelm call across the cold water
(The warriors hearken'd while he spake), "Now is your way made clear;
Come straightway on to us. Advance, men, to the fight" (he said),
"God only knoweth which of us shall keep the battle-stead."

The wolves of slaughter strode along, nor for the water car'd,
The host of vikings westward there across the Pantë far'd;
O'er the clear water bare their shields, their bucklers to the land,
Where, ready for the foe's coming, with his men did Byrthelm stand.

He bad with shields the war-hedge make, to keep them 'gainst the foe;
The glory of battle, the fight was nigh, now must the doom'd lie low.
Then rose a cry as round and round the ravens wheel'd in air;
The erne, all greedy for his prey; a mighty din was there.

Then from their hands the file-sharp lance, the keen-ground spear, they sent,
The shield receiv'd the dart's onset, the bows full busy went.
Oh, bitter was the battle-rush, the rush of war that day;
Then fell the men; on either hand the gallant young men lay.
Then Wulfmaer took the wound of death, the battle-bed he won;
Full sorely pierc'd and hewn with swords was Byrthelm's sister's son.

The vikings had their due; I have heard that Eadward mightily
With his good sword slew one of them, nor from its swing stay'd he,
So that the doomed warrior fell down straightway at his feet;
His prince gave him, his chamber-thane, thanks when the time was meet.

Fast stood the strong-soul'd youths in fight, full eager in the strife,
Who first with weapon-point should take the doomed foemen's life.
Then slaughter was upon the earth: they stood all steadfastly,
And Byrthelm set them in array, and every thought had he
Of every youth be set on war, who would the victory.

Then one in battle rage went forth, aloft he rear'd his shield,
His covert buckler, striding there against our chief in field:
So went the earl full resolute against the churlish foe;
Each all intent on other's ill, to work him bale and woe.

The seaman sent a southern dart, it struck the chief amain,
He thrust with shield and shiver'd it: back sprang that spear again.
Then raged the fighter, with his dart that viking proud pierc'd he,
That gave the wound; he pierc'd his neck with javelin skilfully,
He guided well his hand that so might death the scatter see.

Then swift he thrust another one, through shatter'd corset prest
The spear that bare the mortal wound, the death-stroke through the breast.
The blither was the earl for that, out laught the warrior grim,
Thankt God because of that day's work, which God had given to him.

Then from his hand one sent a dart, from his grasp to fly amain,
That all too quickly did it pierce Æthelred's noble thane.

Beside him stood a lad ungrown, a boy i' the field; no fear
He knew, but from his lord's body drew forth the bloody spear.
'Twas Wulfstan's son, the young Wulfmaer; that sharp spear on its way
He sent a-travelling back again to pierce that foe in fray
Who erst had sorely hit his lord, that on the ground he lay.

Then went an arm'd man to the earl, his jewels would he claim,
The warrior's garments and his rings, and fretted sword of fame;
Then Byrthelm drew a sword from sheath, broad, brown of edge and hard,
And smote upon his corslet so to deal him his reward;
Too soon a seaman hinder'd him; that good arm's strength he marr'd.
He let it drop and fall to ground, his sword with hilt of gold,
He could not wield the weapon more, the keen-edg'd falcion hold.

Yet spake the word that warrior hoar, the young men's hearts he cheer'd,
Bad the good comrades forward go, nor ever be afraid.

No longer could he firmly stand on's feet; to heaven lookt he—
"Thanks, Lord of hosts, for these world-joys thou here didst give to me;
Now merciful Creator, now, I stand in deepest need
That thou should'st grant my spirit good, that thus my soul indeed
Fare forth to thee, travel with peace, O King of Angels, so;
I pray Thou that the hell-spoilers nor work her hurt nor woe."

The heathen varlets smote him down, and those that stood him by,
Ælfnth and Wulfmaer, by the side of him in death did lie.

EMILY H. HICKEY.

OBITUARY.

"HUGH CONWAY."

ONE day last week there died at Monte Carlo—whither he had resorted in pursuit of an intention to see the world of men and women as extensively as might be—the very able writer and much esteemed man who, under the pseudonym of "Hugh Conway," had during the last fifteen months enjoyed such a phenomenal success. Mr. Fergus was but about thirty-eight years old, and he had followed literature as a profession only since the extraordinary reception bestowed upon the tale in which he dealt so skilfully with the supernatural. For many years Mr. Fergus practised as an auctioneer in Bristol, where the firm, which consisted of members of his family, had long been known as the Christie & Mansons of the district. Only Mr. Fergus's intimates were aware, until comparatively lately, that his taste—and a great talent to confirm his taste and to justify it—lay in the direction of what used to be called "polite letters." His verses had poetical merit, and the still greater merit—in the eyes of the musician—that it was possible to sing them; but it is very doubtful indeed whether poetry was his real vocation. He was a man—if the distinction may be apprehended—perhaps not so much of imagination as of indefatigable invention. For the exercise of that gift, prose romance, and even sensational prose romance, was the proper field. He found such a field in *Called Back*. But *Called Back*—crowded, as it was, with the signs of the ability of a Wilkie Collins—showed no symptom of the presence of a gift of style or of a gift of

humour. Yet in his more private moments Mr. Fergus put into the neatest words the quaintest and quickest observation, so that no one who knew him with any degree of intelligence could doubt but that faculties of which his great sensational success had shown no trace would sooner or later betray, in his work, their abundant presence. To these persons, of course, the dry and tranquil humour of *A Family Affair*, and its greater crispness of writing, came as no surprise. Their appearance had been looked for, and—unless he had elected to suppress himself, his better self, most carefully, for the benefit of that public which could only understand *Called Back*—it is not too much to say that their appearance was inevitable. What yet further faculties Time might have developed it is idle now to conjecture. I should suppose, many. But the busy head, which, in these last years especially—since fame was well within sight—laboured so diligently, "without haste, without rest," has spun its last web of intricate and ingenious fiction; and a man who, in his own measure, was certainly a genius, has left us with suddenness, with too many hopes unrealised, and too many plans never to be fulfilled. FREDERICK WEDMORE.

JULIANA HORATIA EWING, who died last week, has left a reputation which will be associated, like that of Mr. Fergus, with the Christmas season of 1884, for it was then she published *Jackanapes*, by far the most successful of a long series of children's books. From her mother, Mrs. Alfred Gatty, she inherited the difficult art of writing stories which please the fastidious taste of the young, and at the same time satisfy the severer judgment of their elders. Her earliest literary ventures appeared, as was natural, in *Aunt Judy's Magazine* some ten or twelve years ago, and at once attracted attention when reprinted in volume form. Three of the most popular of them—*A Flat Iron for a Farthing*, *Jan of the Windmill*, and *Mrs. Overthway's Remembrances*—were reissued only last month in a cheap edition by Messrs. George Bell and Sons. But it was in *Jackanapes*, published by the S. P. C. K., that Mrs. Ewing reached her highwater mark. Power of description, sympathy with children, keen sense of humour, are here joined with a pathos that is almost overwrought. *Jackanapes* was followed last winter by *Daddy Darwin's Dovecot*, which is not less true as a picture of life, while less painful to read. The last thing of hers that we have read is a story in the May number of the *Child's Pictorial*, a coloured magazine issued by the S. P. C. K.; but we observe that the same publishers announce a new volume from her pen, to be illustrated by Gordon Browne. Mrs. Ewing has ever been fortunate in her illustrators. Some of Mrs. Allingham's most charming pictures of children may be found in the early volumes above referred to. *Jackanapes* and *Daddy Darwin's Dovecot* owe part of their success to the pencil of Randolph Caldecott. And we must not forget to mention a set of "Verse Books for Children," for which Mrs. Ewing wrote the rhymes and R. André furnished the drawings, both of which are exceedingly clever. In her own peculiar genre Mrs. Ewing has left no rivals but Mrs. Molesworth and Miss Alcott, the American.

MR. CHARLES WELFORD, of New York, of the publishing firm of Scribner and Welford, died at his residence in London on Monday afternoon, May 18, after a lingering illness, from heart disease. The interment took place in Highgate Cemetery on May 21.

ANOTHER of the troop of German scholars who found a city of refuge in Zürich, after their participation in the political storm of 1848 and 1849, has just died in that city. Marschall von Biberstein, of Dresden, became

a thorough Switzer, and did not join in that return to the German fatherland which followed the establishment of the Empire. He was for some time editor of the *Schweizerische Handelszeitung*, and afterwards of the *Tagblatt der Stadt Zürich*.

MAGAZINES AND REVIEWS.

Brain continues to show a creditable amount of industry among English workers in neural pathology. The care with which clinical observations are recorded, as well as the excellence of the illustrations, must make the journal invaluable to every pathologist. One cannot help remarking, however, the very small show of contributions to the *physiology* of the nervous system made by English investigators. Considering the extent and variety of experimental research into the functions of the central nerve-organs as well as the peripheral sensory and motor organs which is now being carried out in Germany, it seems regrettable that a journal of neurology should be almost exclusively made up of pathological studies supplied by medical men engaged in professional practice. If an argument is still needed for the long-neglected endowment of scientific research in this country, a perusal of a number or two of *Brain* would furnish it. The student of nervous physiology who goes to it for the latest results of investigation in this intensely interesting field must content himself for the most part with short *précis* of articles by foreign workers printed at the end of the journal under the head of "Abstracts of Journals." At the same time, to do *Brain* justice, the pathological articles are often so wide in their scope and so philosophical in their spirit that no attentive reader can fail to be instructed by them. An excellent example of such an article appeared in the January number on "Aphasia," by Prof. A. Lichtheim. The manifold diversity of the disturbances of the speech-faculty (with which the writing-faculty is closely connected) has led this latest writer on the subject to distinguish between seven types of disease answering to different regions of the central nerve-structures supposed to be involved. This line of pathological research followed out by Broca, Kussmaul, Wernicke, and others, has illustrated in a very interesting way how the pathology of the nervous system supplements and aids the physiology. And even the psychologist may gain a deeper insight into the complexity of speech by noting on how many different sides it may be impaired. Prof. Lichtheim manages by the help of some good diagrams to make the topography of the subject, as he conceives of it, plain to all his readers. In the current April number of the journal, again, there is the first instalment of a systematic classification and review of "Central Affections of Vision," by Dr. W. J. Dodds, which very happily illustrates the suggestiveness of the pathologist's point of view and method to the physiologist and psychologist. Dr. Dodds appears to hold all subjective observation of psychical phenomena as worthless. Of course nobody can logically maintain this position, since without some amount of subjective observation the doctors would have no psychical functions to investigate. And it strikes one that the essayist would have profited by a little more training in psychological analysis. For instance, among the visual reflexes or organised reactions on visual impressions which he here considers, he regards those occurring in walking as less simple and less deeply organised than reactions on objects having painful associations (e.g., shrinking back from the fire). It may be safely maintained that the latter (excepting blinking and any other inherited reflexes) are distinctly more complex and less deeply organised than the former.

THE *Revista Contemporanea* for April contains a notice by J. Ugarte of Nuñez de Prado's translation of "Byron's Giaour," "Bride of Abydos," and "Parisina," with a prologue by the Premier. Byron has had far more influence in Spain than any other English poet, though it may not have been altogether a beneficial one. The other poetical piece in these numbers, Capalleja's "Ode to the Heroes of Independence" is almost too vaunting in its patriotism. In science there is an eloquent protest against materialism by Señor Vela y Heranz, "Solar Warmth and Life." Díaz Sánchez continues his alphabetical list of the visitors who have consulted the Archives of Simancas: few have made more use of them than Gachard; precedents were sought herein by García Hernández in the ambassadorial quarrel with Bulwer; the name of Gayangos appears a little lower down; Dr. Just consults documents on the history of the Fine Arts; Kervyn de Lettenhove those on the affairs of Belgium; the ill-fated Louis Lande was working on the *Armada* and Modesto Lafuente has been a most diligent student. We can only mention, of other articles, the continuation of "The Extreme East" by Soler Arqués, and the conclusion of the chapters on Military Law by Peña y Cuellar.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRIEFWECHSEL der Gebrüder Grimm m. nordischen Gelehrten. Hrsg. v. E. Schmidt. Berlin: Dümmler. 8 M.
GRAND-CARTERET, J. Les Mœurs et la caricature en Allemagne, en Autriche, en Suisse. Paris: Westhauser. 25 fr.
GUILLÉREY, J. Inventaire général du mobilier de la couronne sous Louis XIV. (1693-1715). T. I. Paris: Rouam. 50 fr.
KEIL, R. Wieland u. Reinhold. Leipzig: Friedrich. 6 M.
MARIONNEAU, C. Une visite aux ruines du château de Montaigne. Paris: V. Moquet. 5 fr.
MONTÉGUT, E. Ecrivains modernes de l'Angleterre. 1^{re} Série. Paris: Hachette. 3 fr. 50 c.
TEN BRINK, J. Dr. Nicolaas Heinsius junior. Rotterdam: Elsevier. 2 fl. 90 c.
WIMMER, J. Historische Landschaftskunde. Innsbruck: Wagner. 6 M.
WOLZGEM, E. v. Wilkie Collins. Eine biographisch-krit. Versuch. 2 M. 80 Pf. George Eliot. 3 M. 40 Pf. Leipzig: Unlad.

HISTORY, ETC.

- ACTA imperii inedita seculi XIII. et XIV. Urkunden u. Briefe zur Geschichte d. Kaiserreichs u. d. Königreichs Sicilien in den J. 1193-1400. Hrsg. v. E. Winkelmann. 2. Bd. Innsbruck: Wagner. 40 M.
BIOLLAU, L. Etudes économiques sur le XVIII^e Siècle. Le Pacte de famine; l'administration du commerce. Paris: Guillaumin. 8 fr.
HOFMANN, F. Kritische Studien im römischen Recht. Wien: Manz. 5 M. 60 Pf.
HOBRAWITZ, A. Erasmiana. IV. Aus der Rehdigerana zu Breslau. 1830-36. Wien: Gerold's Sohn. 1 M. 20 Pf.
INSCRIPTIONES Clandolae ex libris judiciorum palatinus Oracensis. Collegit et ed. B. Ulanowski. Krakau: Friedlein. 10 M.
LUTHI, E. Bern's Politik in der Reformation von Gent und Waadt. Bern: Fiala. 2 fr.
PEINE, S. De ornamentis triumphalibus. Berlin: Calvary. 3 M. 50 Pf.
PÉREY, L. et G. MAUGRAS. La Vie intime de Voltaire aux Délices et à Ferney (1754-78). Paris: Calmann Lévy. 7 fr. 50 c.
PUNTSCHART, V. Die fundamentalen Rechtsverhältnisse d. römischen Privatrechts. Innsbruck: Wagner. 9 M. 60 Pf.
QUINET, E. Lettres d'Exil. T. 2. Paris: Calmann Lévy. 3 fr. 50 c.
SCHIELE, K. Magister Johannes Nider aus dem Orden der Prediger-Brüder. Ein Beitrag zur Kirchengeschichte d. 15. Jahrh. Mainz: Kirchheim. 7 M.
SCHIEMANN, Th. Revals Beziehungen zu Riga u. Russland in den J. 1483-1505. Reval: Kluge. 2 M.
SCHLITZER, H. Die Beziehungen Oesterreichs zu Amerika. 1. Thl. Die Beziehgn. Oesterreichs zu den Vereinigten Staaten (1778-87). Innsbruck: Wagner. 4 M. 40 Pf.
SEELEGER, G. Das deutsche Hofmeisteramt im späteren Mittelalter. Innsbruck: Wagner. 3 M. 60 Pf.
TOMASCHKE, W. Zur historischen Topographie v. Persien. II. Die Wege durch die persische Wüste. Wien: Gerold's Sohn. 2 M. 40 Pf.
WICKENHAUSEN, F. A. Molda od. Beiträge zur Geschichte der Moldau u. Bukowina. 2. Bd. Zernowitz: Pardini. 2 M. 65 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BLOEMHKE, O. Die Erzlagstätten d. Harzes u. die Geschichte d. auf demselben geführten Bergbaues. Wien: Hölzer. 3 M.

- BRUNN, M. Physikalische und biologische Untersuchungen im westlichen Theile d. finnischen Meerbusens. Dorpat. 3 M.
DREHER, E. Ueb. den Begriff der Kraft m. Berücksichtg. d. Gesetzes v. der Erhaltung der Kraft. Berlin: Dümmler. 1 M.
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CORRESPONDENCE.

WATERS'S "INHABITANTS OF MELBOURNE" (1695).

Carlton Club: May 11, 1885.

In the *ACADEMY* of March 21 there appeared a letter from Mr. A. D. Morice on "The Aberdeen Poll-Book," pointing out that in your review of Mr. Waters's *List of the Inhabitants of Melbourne* (1695), it is wrongly "referred to as the first of such lists that has been printed," since the above poll-book gives a similar list of the same date for Aberdeenshire. No one, however, appears to have noticed that lists of similar value for an estimate of the population were compiled in other years, both earlier and later, in the course of William's reign. One such list, dealing with the parish of Shenstone, in an adjoining county, was printed so far back as 1794 by the Rev. H. Sanders, in his *History and Antiquities of Shenstone* (J. Nichols), which will be found in vol. ix. of that well-known work of reference, the *Bibliotheca Topographica Britannica*. It is there headed:

"A list of the INHABITANTS of Shenstone that paid Poll-tax in 1692, in the reign of King William III. Each paid one shilling, even servants."

At the close we read:

"This list and assessment was signed April 4, 1692, by the King's Commissioners—Henry Gough, John Whitwick, Michael Brandreth, and Rowland Fryth, Esquires."

We learn from this list that neither children nor servants were exempt from the tax in question.

It was, it will be remembered, at the beginning of this year that this obnoxious tax was introduced. Bonnet's description of it is worth quoting. He speaks of it in his Reports (19-29 January, 1692) as

"un Poll ou un impost par teste, qu'on levera 4 fois dans un an, et par quartiers, en faisant payer 1 Livre chaque fois à tous ceux qui prennent la qualité de Gentleman, qui est icy d'une étendue fort générale; 10 shillings à ceux qui auront 300 L. vaillant, et 1 shilling à tout le reste du peuple, ce qui sera un peu rigoureux, si on l'étend à tous les enfans de ceux-cy. Quoy que le produit de cette sorte d'impost soit fort incertain et variable, à cause de la faveur des collecteurs, et de la bonne ou mauvaise intention des contribuans, qui en sont crus sur leur parole, on estime que celui-ci estant repeté 4 fois, produira un Million tous frais faits."

It will be seen, therefore, that there must

have been compiled many lists during the reign of William of great statistical value. I think, however, that Mr. Waters is, perhaps, too hard upon Macaulay in criticising him for not having made use of these important materials. For, in the first place, Mr. Waters cannot tell us whether they are still available in the Public Record Office; and in the second, it should be remembered that even Gregory King, when preparing, in 1696, his elaborate estimate of the population, made no use of these lists that had been prepared only the year before. This was, probably, for the excellent reason that in their actual form, as given by Mr. Waters, it would be necessary to count up, one by one, the entire population of the kingdom.

I entirely agree, however, with Mr. Waters that an act (or, I would say, acts) which "excited so much discontent in the community" (a discontent characteristic enough of the descendants of those who so bitterly resented the Conqueror's survey) "ought not to be ignored (as it is) in Macaulay's history of the period." But may not that brilliant though unscrupulous partisan have purposely suppressed these unpleasant reminders of the price that had to be paid for the foreign policy of Dutch William and his Whigs?

J. H. ROUND.

"MOUSTACHES DOWN TO THE KNEES."

Dumfries: May 16, 1885.

Can any of your readers explain this passage from Arrian's *Discourses of Epictetus*, bk. iv., chap. xi., 28: *μυστάκα ἔχων μέχρι τῶν γονάτων*? Epictetus is inveighing against the uncleanness of some of the young Stoic philosophers of his time, and says, "If a man comes to me begrimed with muck, dirty, and with a moustache down to his knees, what can I say to him?" The word *μυστάκα* is explained by Hesychius: *αἱ ἐπὶ τῇ ἄνω χειλεὶ τρίχες*. It is evidently the origin of our word *moustache*. But how could a man have a moustache reaching down to his knees? Nothing is said upon this subject by Upton, Schweighauser, or any other commentator on Epictetus, nor is any allusion to it made in the *Index Græcitatibus*. It has struck me that the words *τῶν γονάτων* are an error of the copyist, and that Arrian must have written *τῶν γενυῶν* or *τῶν γενειάδων*, the cheeks. Theocritus, in his 14th Idyl, represents a Pythagorean philosopher as lean, with a large moustache, squalid ringlets, pale, and unshod.

EDWD. J. CHINNOCK.

HARROW SCHOOL.

Heathlands, Bournemouth: May 19, 1885.

Regarding Harrow School, Mr. Charles J. Robinson writes in the ACADEMY of May 9 as follows:

"Looking through Prof. Mayor's List, we do not find the admission of a single Harrow boy into St. John's, Cambridge, from 1629 to 1665."

This is, however, to be explained by the fact that a close connexion existed between Harrow and Caius, which commenced, strange to say, before John Lyon founded the present institution in 1571.

Not only (according to the Caius entries) did the Gerards of Flambards—lords of the manor at Harrow—utilise these two places of education before that period, but the stream of such scholars was constant during the seventeenth and eighteenth centuries. The writer has seen this recorded in the Harrow School archives; but a list just completed by Mr. Edward Scott, of the MS. department, British Museum, for the Harrow School governors is the source now referred to.

The main object of this letter is to justify

a former assertion of mine made to the ACADEMY, and inserted there in a literary note, which a reader of Mr. Robinson's remarks might conclude to be inaccurate. I asserted, after satisfying myself that the archives bore me out in such statement, that a school existed on the hill before 1571, and as you gave prominence to the fact, I now feel bound to justify my veracity. Mr. Robinson dates

"the history of Harrow as an educational institution from 1571, taking no notice of the above-named early connexion with Caius College, Cambridge."

Neither—and this is most important—does he say that Queen Mary sent two orphans of position, children of the ranger of Hyde Park, to school at Harrow during her own reign, which closed in 1558.

I have some diffidence in asking you to publish this, because the facts in question occur in a work of my own; but the historical importance of the matters at issue must serve as my excuse. PERCY M. THORNTON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 25, 3 p.m. Linnean: Anniversary Meeting.

TUESDAY, May 26, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. G. Gamgee.

WEDNESDAY, May 27, 4 p.m. Hermetic.

8 p.m. Literature: "Some Traits in the Character of Lady Macbeth," by Mr. J. Foster Palmer.

8 p.m. Geological: "The so-called Diorite of Little Knott, with further remarks on the occurrence of Picrites in Wales," by Prof. T. G. Bonney.

"Sketches of South African Geology—No. 2, A Sketch of the Gold-fields of the Transvaal," by Mr. W. H. Peening; and "Some Errata in the Boulder-Clay of Cheshire, &c., and the Conditions of Climate they denote," by Dr. Charles Rickards.

THURSDAY, May 28, 3 p.m. Royal Institution: "Poisons," by Prof. C. Meymott Tidy.

8 p.m. Telegraph Engineers: "Ship-Lighting by Glow Lamps, embodying Results of Trial for Economy in H.M.S. *Colossus*," by Mr. B. I. Farquharson; and "Electric Lighting at the Forth Bridge Works," by Mr. T. N. Shoolbred.

FRIDAY, May 29, 9 p.m. Royal Institution: "Mechanical Production of Cold, and Effects of Cold on Microphytes," by Mr. J. J. Coleman and Prof. J. G. McKendrick.

SATURDAY, May 30, 3 p.m. Royal Institution: "The Teaching of the Twelve Apostles"—an Ancient Document—with Illustrations from the Talmud," by the Rev. Dr. C. Taylor.

SCIENCE.

A Short History of Greek Mathematics. By James Gow. (Cambridge: University Press.)

WHETHER it be considered a compliment or a reproach that this country "is usually the last to enter into the general movement of the European mind," it is, at all events, the case that we are only now beginning in earnest to follow the example set us by France, Germany, and Italy, and to extend to the exact sciences the historical research in which, as a people, we are not deficient. As regards the history of Greek mathematics—for with respect to certain later developments of the science we are perhaps less in arrear—it is somewhat mournful to contrast the few results we have to show with the continental affluence of histories, historical monographs, editions, and translations of the texts of the Greek mathematicians. Mr. Gow instances De Morgan's biographical articles in the cyclopaedias, and Dr. Allman's papers in *Hermathena*. The merits of the former are well known, and the latter, if now and then a little fanciful, are exceedingly valuable contributions to our knowledge of Greek geometry. Lastly, and embracing a still wider scope, we have Mr. Gow's own work, which is evidently the production of a

scholar, and the result of years of laborious research.

Mr. Gow divides his history into three parts. The first treats of the decimal scale and Egyptian arithmetic, the second and third parts are concerned with Greek arithmetic and geometry. In the chapter on the decimal scale the author adduces the evidence for thinking that three or four was once the limit of Aryan counting, and endeavours to trace a connexion, in the Aryan languages, between the words which denote the succeeding natural numbers up to ten and the gestures used in counting with the fingers, or the actual names of the fingers. The short chapter on Egyptian arithmetic is taken up with an account of Ahmes's book, which was written some time before 1700 B.C.

Greek arithmetic is discussed under the twofold division of Logistica and Arithmetica, which correspond respectively to the art of calculation and the theory of numbers. In the chapter on Logistica a succinct account is given of the finger-symbolism which was long used in Greece, Italy, and the East (this would have been clearer if diagrams had been added, as in Leslie's *Philosophy of Arithmetic*, p. 101), as well as of the various forms of the ancient abacus. Every one, of course, knows that the Greeks employed the letters of their alphabet along with three Semitic letters—episema, koppa, sampi—as symbols for numbers; and it is a commonly received opinion that this use of the alphabet was, like the alphabet itself, derived from Semitic sources. Mr. Gow, however, gives reasons for believing that alphabetic numeration was first employed in Alexandria in the third century B.C., and that the Jews received it from the Greeks; and he suggests "that the numerical alphabet was settled not casually and by local custom, but deliberately and by some man of learning." Whatever view be taken of this suggestion, there will probably be no one to question Mr. Gow's remark that the alphabetic numerals were a fatal mistake, and that for every purpose except quick writing the Herodianic signs were preferable. The specimens of multiplication and division quoted from Eutocius and Theon show what an advantage it is in calculation, even of the most elementary kind, to be in possession of a good numerical notation.

The Greek theory of numbers, which begins with Pythagoras and his school, is further developed by Euclid, by Eratosthenes (the inventor of the sieve for discovering prime numbers), and by Hypsicles (who added the fourteenth and fifteenth books to Euclid's *Elements*), attained no very lofty stage of advancement prior to the commencement of our era. Though it was closely connected with geometry, from which it borrowed many of its technical terms, yet it would seem that the two branches did not progress uniformly together. What development arithmetic might have received at the hands of Archimedes had the Greeks possessed a better notation has been a frequent subject of speculation to every reader of the *Arenarius*. With Diophantus, the last of the great Greek mathematicians, algebra may be said to begin, and, as far as the Greeks are concerned, to end.

The largest part of Mr. Gow's history, and that which will probably be the most interesting to the general mathematical reader,

CORRESPONDENCE.

LATIN L FOR D.

Oxford: April 23, 1885.

is justly devoted to geometry; for it is in this department of mathematics that the acuteness of the Greek mind is most conspicuously seen, and that the continuity of mathematical discovery can be more fully traced. It would exceed the limits of our space to give even a mere synopsis of the contents of this part, and it is the less necessary since many who know nothing at all of Greek arithmetic are pretty well acquainted with Greek geometry.

The principal objection that can be urged against the author's treatment of his subject has been met in the title-page. He calls his book a *short* history, and he elsewhere says that the utility of it will no doubt vary as the brevity. Acting on this belief he has, it seems to me, been rather too concise in his accounts of some of the principal writers—for example, Archimedes, Apollonius, and Pappus. He says in his preface "wherever a subject is introduced, but inadequately treated, I have at least given references to sources of fuller information, if any such exist to my knowledge." It is due to him to state that he has been as good as his word, and that his references are nearly always ample, precise, and to the point.

Pappus has been named as one of the writers who have been summarised rather concisely. It may be mentioned, for the sake of English readers, that a good account of his *Mathematical Collection* will be found in *Trail's Life and Writings of Robert Simson*. The printer surely must be responsible for the omission of Pappus's name from the index.

The interesting character of the notes is quite a feature of the book, which is in this respect distinguished from all the histories of mathematics, with perhaps the exception of Charles's *Aperçu Historique*. The notes of the *Aperçu*, however, are too long, and form a second text. To one of Mr. Gow's notes (p. 211) special attention should be drawn. The meaning of the phrase ὁ τόπος ἀναλύμενος (store-house, treasury, collection of analysis), the title given to a series of geometrical treatises, is here, as far as I know, elucidated for the first time. All the historians and commentators on Pappus from Commandine downwards have rendered it, when they have given a rendering, by *locus resolutus*, *le lieu résolu*, or *der aufgelöste Ort*.

Before terminating this notice of what must be to all students of mathematics a most welcome and instructive volume, two or three trifling matters may be adverted to. In the lettering of his diagrams Mr. Gow has not cared to preserve uniformity, employing sometimes Greek letters, small and capital, sometimes Roman letters. Nothing probably would be lost, and something would be gained, if Roman letters were used throughout. Mr. Gow says (p. 222) that Marcellus raised to Archimedes a tomb bearing the figure of a sphere inscribed in a cylinder, and that Cicero had the honour of restoring this during his quaestorship in Sicily. This is rather more than Cicero himself claims credit for, unless restoring means restoring to light. The statement (p. 255) that Euclid vi. 27 is the first known proposition in which a maximum is found is hardly accurate. A maximum is found in Euclid iii. 15, and both a maximum and a minimum in Euclid iii. 7, 8.

J. S. MACKAY.

The letter *d* was variously maltreated by the Italian tribes. The Oscans and Sabellians, the Latins, and the Romans till after the beginning of the literary period, preserved the original letter (Samnite *Akudunnia*, Sabine *Digentia*, Sabellian *Ladinum* and *Novesede*, Oscan *Sidiki-nud*; Praenestine *medidies*; Livius Andronicus *dacrimas*); while (1) the Umbrians wrote it when initial as *t*, when medial or final as *r* (also written *d* or *ð*); which in later Umbrian, the dialect of the two last of the Eugubine Tables, become respectively *d* and *rs*. In the inscriptions of Ameria and Tudert this *r* is used also as initial; which seems to disprove Schleicher's theory that it was pronounced like French *rg* in *berger*, while Bréal's idea that it resembled our soft *th* fails to account for the substitute *rs*.

(2) In some words, as *ar-* and *tertu*, the Eugubine Tables give now *r* now *t*; and it was perhaps through Umbrian influence that the Romans wrote *r* for *d* in *ar* till Cato's time (and always in the legal terms *arbitrator arcesso*, and, I would add, the agricultural term *ar-ista* swn, "on the ear" of corn, cf. Gothic *asts*, branch) and in *meridies* (derived, I would suggest, not directly from *medius*, but—like *quotidie* from *quotus*—from a simpler form *medius* or *merus*, "simple, essential, central"). *Festus* adds *apor* for *apud*; *peres* and *Siricinum* belong to the late Latin. I would add (1) *hara* ("containing") and *hères* ("seizing" the estate) from the root of *χαρδανω* and *pre-hendo*; (2) *mas* ("mar-s") from *mado* (see Skeat under *ox*), and so *masculus*="mad-culus"; with *muria* from a by-form of the root, cf. *mūdos*; (3) *mereo* from *modus*, and so *mōs* ("mōr-s, cf. Umbrian *mers* justice); (4) *querquedula* from *cerceris*, whatever this may mean; (5) *rārus* "thin" from *rādo*; (6) *sēria* "jar" from *sedeo* (Persius's "sessilis obba"); and so perhaps *serēnus*, "settled," of the weather; (7) *serius* from *sēdulus*; (8) *turio* "sprout," Eng. *stud*, from a by-form of the root of Eng. *stand* (*r* here representing original *dh*, as in *meridies*); (9) *vireo* akin to *vitrum* woad ("vid-rum, see below), green and blue being confused as in Welsh *glas*. So, to avoid double *l* (as in Greek *λελειον* for *λελιον*, Persian *lāla*), *Larinum* and *glārea* (*χλῆδος*); and, I would add, *plōro* from *plōdo* "beat" the breast (cf. *explōro* "beat out"), akin to Lithuanian *spraudziū* "press in."

(3) The Romans, from about 240 B.C., in some sixty words reduced *d* to *l*; both in foreign proper names—Greek *Ulixes*, Samnite *Aquilonia* (the modern *L'Acedogna* keeps the original letter), Sabine **Ligentia* (as deduced from the modern form *Licenza*), Sabellian *Novensides*, and occasionally Oscan *Silicino*—and in native words. Final *d* never became *l*, nor, of course, the *d* in *quadra* and its compounds.¹

The Latin grammarians give by-forms with *d* of *lacrima lautia lingua* (Stokes, *ACADEMY*, No. 610, p. 32), and recognise the connexion in *oleo* (odor) and *solium* (sedeo); *Festus* adds *cassilam delicare impelimenta reluvium*, in which the literary language retained the *d*. In Cato *medipontus*, a rope, is also read *melipontus*: can

¹ In other words the combination *dr* is curiously avoided. Old Latin has *Alexentrom*=Alexandrum, *Casenter*=Casandra; *citrus* is older than *cedrus*; and, I would add, *atrox*, *nutrix*, *vitrum*, for **adrox* (Anglo-Saxon *atol* horrible, cf. Lat. *odium*), **nudrix* (Gothic *nūtan*, enjoy), **vidrum* (for **visdrum*, Gothic *visdri* woad, Eng. *woad*), with *āter*, *iterum*, *tactet*, *ūter*, *uterus* from the stems **adro-* (Lithuanian *j-ūdas* black), **idro-* (Anglo-Saxon *ed* back, Eng. *eddy*), **taedro-* (*taedet*), **ūdro-* (Lithuanian *ūda* akin), **udro-* (*ūdrapos* for **ūdr-apos*, Sanskrit *ud* out, Eng. *out*). So *rutilus* must be for **rud-lus* (*ē-pvθ-pōs*).

it mean "made at Metapontum" (like Vergil's "Amerina retinacula"), *Μεταπόντιον* ("in the midst of the sea," i.e., at the central point of the Tarentine Gulf) being then a "folk's-etymology" of a native name **Medipontum*? Modern etymologists have added *consilium*, *consul*, *consulo* (sedeo), *larix*, *laurus* (*δῆρος*, see Stokes as above), *larva* (*δέρκομαι*), *levir* (*δασήρ*), *lignum liz* (Sanskrit *dah*, "burn"), *mulier* (*μυλδω*), *silua* (*σίλη*=**δλfn*), *solium* (*δδός*); and, with *l* from *dh*, *pol-lingo* (*θργγδω*), from *zd mālus* (Eng. *mast*), *miles* (*μυλός*). Doubtful instances are *balidus* (badius? or *βαλός*), *columba* (Sanskrit *kādambas*, "goose"? or *κόλυμβας*, cf. Eng. *dove* from *dive*), *sōlor* (*σέδο*? or *salvus*), *prōles* (Gothic *frasts*, "child"? or cf. *sub-oles*); while *Dius Fidius* of course means "god of faith" (not "son of Zeus"), *lapisilis*, "slippery" can have nothing to do with Plautus's *dapsilis* (*δασήλης*), *litterae* is not from *διδάσκειν*, but (as I have suggested) akin to *lis* and *littus* "cutting," *aligo* is not directly from *ūdus*, but (I would suggest) from a form **ūvilis* (like *fuligo* from **fūvilis*, *fū-mus*). I would add *filix* (*fīndo*), *filum* (*σφιδη*), *lanista* (*δανειστής*, "money-lender," as a slang term applied by gladiators to their trainer), *lanius* (Welsh *danas*, "deer," Lat. *dam-ma*, cf. Eng. *butcher* from *buck*), *lāridum* (*δρμός*=**δασ-μός*), *lāma*, "thorn," and *lustrum* ("forest" (*dūmus*=**dus-mus*), *mīlus* (Eng. *smite*), *mōles* (*modus*, "measure, extent," see mereo above), *palear* (*pendeo*), *pālor* (Sanskrit *pad*, "go"), *polio*, "rub" (*σποδῶ* beat), *praelium* (Anglo-Saxon *plātan*, "strike"=**splātan*), *sileo* (sedeo), "settle down," and so *sili-cernium*, "feast at which they sat"), *soleo* (*δδός*, "go one's way," cf. *sodalis*), *squālor* (Sanskrit *chad*, "cover"), *volō fly* (*vidō*): also, with *l* from *dh*, *dē-leo* (= **dē-dēvo*, Gothic *divan*, "die"; and so *letum*=**dēvitum*, Gothic *dauhus*, "death"), *ligo* mattock (Anglo-Saxon *dician*, "dig"), *lolium darnel* ("stupefying," akin to Eng. *dote*, as Eng. *darnel* to *daze*), *ludo* (*ταδῶ* mock=**θουδ-δω*), *pala* (*σπάθη*), *valeo* ("have backers," *vades*); and from *zd*, *bēlua* and *feles* (*bestia*, which must belong to a different dialect).

The converse change, from *r* or *l* to *d*, is always due to popular etymology: *caducens*=*καρκενιον* (quasi *cadūcus*, a stick of "fallen" wood), *adeps*=*ἀλειψαρ* (quasi *adipiscor*, "making" flesh), *ador*=*ἄλευρον* (quasi *edo*, "eatable"), *medica*, *guinea-hen*=*μελεγαγρις* (quasi "Median"). Of course *auris-audio* is no instance, the latter being for **aus-dio*, "give ear"; and *meditor* is connected with *medeor*, not with *μελεδω*. The forms *cadamitas*, *Capitolium*, *vodeba(m)* belong to late or vulgar Latin.

For most of the following parallels to these changes I am indebted to friends:

1. *D* becomes *r* in Eng. *Earwaker* from Eadwacor, *errish* (aftermath) from eddish, *porridge* from poddish; Welsh *Jorwerth* from Eng. Eadweard (?); Armenian *Mar*, "Mede." In dramatic Prakrit *d* often becomes *r*, *Gaikwar* is for Gaikwad, Dravidian *d* sounds to us like *r*, Sanskrit *d* is also pronounced *r* (cf. *Βήρυλλος* from *vaidūryas*). In vulgar Assyrian *idin*, "he gave," is written *irin*. May Lat. *patagium* and *paragau-da*, "fringe," point to a Persian form **padaga*?

2. *D* becomes *l* in Eng. *Merlin* (Welsh *Merddin*), Welsh *Cynddylan* (Anglo-Saxon *Condidan*), French *Gilles* (Aegidius), Spanish *Madrileno* ("Madridento"), Italian *polizza*, "bill" and Eng. *policy* of insurance (*ἀποδότης*), Portuguese *Malagasy* (Arabian *Madagascar*); Arabian *balaksh*, "ruby" (Persian *badakhshi*); Hebrew *Zebulon* (*zebed*, "give," Gen. xxxii. 2). The change, according to Darmesteter, is normal in Afghan, and occasionally found in Persian. Sanskrit *d* and *l* often interchange.

3. Conversely *r* becomes *d* in Eng. *kedlock* (charlock) and *paddock* (Anglo-Saxon *pearroc*). In Italian *brado*, "bull" (Lat. *barbarum*, from a

shorter form *barbum come bravo and Eng. brave), *rado*, "rare" (Lat. *rārum*), *chiedere*, "ask" (quaerere), *fedire*, "strike" (ferire), the change is due to dissimilation. *L* becomes *d* in Lithuanian *sīdabrus* (German *silber*), Aethiopic *aspadātos* (ἄσπαδάτος, itself apparently Egyptian). In the Melanesian and Malayo-Polynesian languages *r* and *l* become *d* apparently through intermediate forms *dr* and *dl*.

E. R. WHARTON.

THE OLD-IRISH GLOSSES ON THE ST. GALL PRISCIAN.

Leipzig: 27 April, 1885.

Thanks to Prof. Krehl, the head of the University Library, I have been enabled to examine, during a fortnight, the Old-Irish glosses on the ninth-century codex of Priscian belonging to the Chapter of St. Gall. Many of these glosses were printed by Zeuss in the *Grammatica Celtica*: more were published by Count Nigra in his *Reliquie Celtiche*, 1872; but the first complete, or nearly complete, edition has been given by Prof. Ascoli, of Milan, in the *Archivio Glottologico Italiano*, vol. vi. I found, as I expected, that Ascoli had done his work with remarkable learning and accuracy. But, favoured as I was by exceptionally clear weather, I discovered a few glosses which he overlooked, and I succeeded in deciphering several words which he read either wrongly or incompletely. The omitted glosses are as follows:

- 17a, 1. 23, *digam* 1. *dasiem* (gl. aspirationis).
30a, 1. 14, *circumflex* (gl. qualis).
49a, 1. 3, *dinn* (gl. agna).
59b, 1. 18, *hladnide* (gl. anniculus).
62a, 1. 35, *na herbind immomnacha* (gl. timidi . . . damae).
105a, 1. 24, *cross* (gl. puppis).
147a, 1. 5 from bottom, *absque diuisione a. fudb* (gl. simplici in eo uoce utuntur).
187b, 1. 31, *acht aiebant* (gl. Stoici enim quomodo articulum et pronomen unam partem orationis accipiebant).
193a, 1. 14 from bottom, *adaas* (gl. quamuis).
211b, 1. 8 from bottom, *et* (gl. quod: "et quod in amplioribus solet dici").
218b, 1. 8 from bottom, *as quo* (gl. quo).

Of these, three had been published by Zeuss.

Of the corrigenda the following are the most important:

EDITION.	CODEx.
1a, 4, <i>r:::hēssō</i>	<i>ro(s)echestiar som.</i>
1b, 1, <i>ciinsamilar</i>	<i>cf(s)inusamilar.</i>
4b, 1, <i>sit</i>	<i>rl.</i>
6a, 12, <i>andantar</i>	<i>arantar.</i>
9a, 22, <i>raigōil</i>	<i>riagōil.</i>
<i>n:::t</i>	<i>ucut.</i>
28a, 18, <i>l::ps</i>	<i>la Priscien.</i>
29a, 3, <i>asb'ar</i>	<i>asamberar.</i>
33a, 22, <i>friai trebdacha</i>	<i>fri aitrebdacha.</i>
46b, 12, <i>esc:::t</i>	<i>escu(n)g.</i>
59a, 10, <i>sairreth</i>	<i>sainreth.</i>
67a, 7, <i>bennmuir</i>	<i>benn miuir.</i>
67b, 11, <i>beura</i>	<i>beuru.</i>
70a, 16, <i>ciad cholū</i>	<i>fiad cholūm.</i>
90b, 8, <i>o:tsa</i>	<i>oetsa.</i>
92b, 6, <i>inasīr fesin</i>	<i>innasāirsē sin.</i>
<i>7, s::ibar</i>	<i>seibar.</i>
195a, marg., <i>diarrēis</i>	<i>diarnēis.</i>
197a, 1, <i>anne dīlis</i>	<i>anne dīlis.</i>
<i>12, manud chinn</i>	<i>marudchinni.</i>
204b, <i>foroid::</i>	<i>forōida r(o)ss.</i>

I shall publish a complete list of the corrigenda in the *Berichte* of the Royal Saxon Society of Sciences. WHITLEY STOKES.

SCIENCE NOTES.

THE fifty-fifth Annual Meeting of the British Association will commence at Aberdeen on Wednesday, September 9, when the president, Sir Lyon Playfair, will deliver his address. Discourses by Prof. W. Grylls Adams, on "The Electric Light and Atmospheric Absorption,"

and by Mr. John Murray, director of the Challenger expedition, on "Great Ocean Basins," are announced to be given during the week of the meeting.

M. FOUQUÉ has recently read before the French Academy of Sciences an important paper on the earthquake which occurred in Spain last December. He shows that the epicentre—that is to say, the portion of the surface vertically above the centre of disturbance—was situated between Chorro and Zafaraya, in the Sierra Tejeda. In seeking to determine the depth of the seismic focus, or subterranean centre from which the earthquake shocks were propagated, M. Fouqué rejects the famous method of Mallet, which was applied to the Calabrian earthquake of 1857, and also that of Seebach, applied by Von Lasaulx to the disturbance at Herzogenrath in 1873. In place of these he suggests a new method of extreme simplicity, and requiring for its execution no other instrument than a seconds' watch, by which the interval is observed between the subterranean sound and the shock which follows it. In explaining the origin of the Andalusian earthquake, M. Fouqué inclines towards the old volcanic hypothesis, and rejects the supposition that it was connected with any shrinkage consequent on secular cooling of the earth's crust.

PHILOLOGY NOTES.

ALL scholars will be glad to hear that Prof. Munro's *Lucretius* is at length to be reprinted. Some additional notes were found among his papers, and these are now being incorporated into the work by Mr. J. Duff, Fellow of Trinity College, who will superintend the printing of the new edition. It will be published, as before, by Messrs. Deighton, Bell & Co.

AN important publication is announced from Germany under the title: *Handbuch der Klassischen Altertums-wissenschaft in encyclopädischer Darstellung*, to be issued in volumes, each dealing with a special department of classical study. Among the contributors are Profs. Autenrieth, Brugmann, Busolt, Christ, Hübner, Jordan, Schanz, and Ulrichs, and the whole will appear under the general editorship of Prof. Iwan Müller, of Erlangen. Subscriptions are received by Mr. D. Nutt, from whom a full prospectus may be obtained.

A NEW philological review, entitled *Racy Filologiczne* (philological essays), has made its appearance at Warsaw under the editorship of Baudouin de Courtenay and others. The articles treat of philology in general, and that of the Slavonic languages in particular. In a notice of the "Slavic and Latin" of Dr. Carl Abel, published in this country, Dr. Hanusz shows into what serious mistakes his slender acquaintance with the Malorussian language has led the author.

DR. WILHELM MEYER has recently found in Cod. Lat. 14846 of the Royal Library at Munich a number of Celtic words, some Breton, others Irish, which Prof. Thurneysen, of Jena, has edited. They are glosses on a collection of sortilegia, copied, apparently, in the eleventh century. Some of the Breton words—*is bulch* (he is harellipped), *g[al]lanasoc* (gl. vir sanguinosus), *barb-melin* (yellow-bearded), are copied rightly. Others are corrupt—e.g., *tuhenuhel*, which Thurneysen reads *[a]tu hen uhel* "von Seite eines hohen Ahnen," but which rather seems to stand for *lechen uhel* (in a high place *lech*), and to gloss the words "locus alt[us] . . . in quo." Many of the Irish words are also corrupt. But the following are clear enough: *glasliad* (better -liath); *tene-folt* (gl. rufus), lit. "fire-hair"; *dubthonn* (gl. discolor), better *dubthonn*, "dark-skinned"; *hulach* (gl. sepul-

crum), leg. *hulath*; *dorochoir ifiacil*, leg. *doro-chair in fiacail* (the tooth fell out); *folt tiug sir fair* (thick, long hair upon him); *finobuide*, leg. *findbuide* (yellow-haired); *promath inna celle* (leg. *celle*, the proving of the sense).

THE second fasciculus of vol. ii. of Thilo and Hagen's edition of Servius's Commentary on Vergil has recently appeared. It contains the part relating to books ix. to xii. of the *Aeneid*. At x. 497, where for the corrupt "multis aduotus contumeliis" Thilo proposes "multis adrosus," or "uiolatus," or "affectus c.," a reviewer (A.R.) in the *Literarisches Centralblatt* for May 16 ingeniously suggests "multis admotis contumeliis."

PROF. WASSERCHLEBEN is about to issue a new edition of his *Irische Kanonensammlung*. The corrupt note at the end of the collection of these canons in the Codex Sangermanensis Paris lat. 12021 (which Kunst attributed to the eighth century, but Maassen to the tenth or eleventh)—*Hucusque nuben & cv. cuiminiae. & du rinis*—has recently been explained as *Hucusque Ruben et Cū-cumminae et du [Dai]rinis*, that is, "so far (wrote) Reuben and Cūchumme, and of Dairinis (were they)." Here *Cū-cumminae* is, or is identical with, the name of a naughty Irish saint, whose flirtations are mentioned in the *Liber Hymnorum*, ed. Todd, pp. 139, 143,* and the *Four Masters*, ed. O'Donovan,† A.D. 742, and who composed a Latin hymn to the Virgin Mary. And *Dairinis* ("oak-island") is the name of a monastery at a place near Youghal, now called Molanna, after the patron's name *Moelanfaidh*.

PROF. BRUGMANN, the leader of the so-called Junggrammatiker, has just published a reply to Curtius's criticisms on the new philology (ACADEMY, March 7, 1885, p. 173), and is engaged on a compendium of Indo-European linguistics, which is to take the place of Schleicher's well-known work.

IN view, we presume, of the Italian colonisation schemes on the African shore of the Red Sea, Prof. Guidi is giving in the University of Rome three weekly lectures on Amharic.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, May 7.)

DR. EVANS, President, in the Chair.—Admiral Spratt exhibited a photograph of a torso of the youthful Dionysos, which has certain characteristics of the school of Praxiteles, and is probably a copy of one of his works. The god is clothed with a fawn skin, and holds a bunch of grapes in his hand before his chest. This work of art was found built into a wall at a village on the Meander. Admiral Spratt also read a continuation of his paper of last year on the Dorian gulf and the promontory of Cnidus.—Dr. Freshfield exhibited a Greek baptismal badge of copper. On one side was represented Christ on a throne, an angel on one side, an eagle on the other, with the sun and moon above, and below an animal trampling on a human body; on the other side was a figure on horseback piercing a dragon, and an angel. Also a gold baptismal token, of modern work, which was sent over with coins to be sold during the late Russo-Turkish war. It was ornamented with representations of the Star of Bethlehem, the Three Kings and the Shepherds, and Christ in the Manger, and on the other side the Baptism of Christ.—Canon Cook exhibited a photograph of an oak bench end from the church at Cornelly, which is a hamlet of Probus, Cornwall. There is carved on it an angel clothed in alb and amice, standing on clouds. The work is of the sixteenth century.

PHILOLOGICAL SOCIETY.—(Anniversary Meeting, Friday, May 15.)

THE Rev. Prof. Skeat, President, in the Chair.—The meeting unanimously voted a congra-

* Here for "women" read "nuns" (*caillecha*).

† Here for "hags" read "nuns."

tulatory address (drawn up by Dr. Clair J. Grece) to the society's honorary member, Dr. E. Mätzner, of Berlin, in anticipation of his attaining the age of eighty years on May 25. It also voted thanks to University College for the gratuitous use of the college rooms for the society's meetings. —The president read fresh notes on the etymology of the following words: barge, bat, battlement, beef-eater, bewray, blue, bressomer, bull (a jest), catgut, charter, cypress (lawn), dolmen, gallowglas, glanders, hurdygurdy, jereed, Jew's-harp, junk, kilderkin, limehound, loom, menial, occamy, ornithology, rivulet, soy, tassell, tattoo, yankee; also on the etymologies of some English words of Peruvian and Brazilian origin: Brazilian—jaguar, ipecacuanha, tapioca, tapir, toucan; Peruvian—condor, alpaca, guanaco, guano, jerkt beef, llama, oca, pampas, puma.—Thanks were returned to the president for his services, and the council for next session was elected.

ROYAL ASIATIC SOCIETY.—(Anniversary, Monday, May 18.)

SIR W. MUIR in the Chair.—The following were elected officers for the current year.—President: Col. Yule. Director: Sir H. C. Rawlinson. Vice-Presidents: Sir Barrow Ellis, James Fergusson, Arthur Grote, and Sir W. Muir. Council: Cecil Bendall, E. L. Brandreth, Sir T. E. Colebrooke, F. V. Dickins, J. F. Fleet, James Gibbs, Gen. Sir F. Goldsmid, Gen. Keatinge, H. Morris, Gen. Sir Arthur Phayre, Sir W. Rose Robinson, T. H. Thornton, Sir T. Wade, M. J. Walhouse, and C. E. Wilson. Treasurer: E. Thomas. Secretaries: W. S. W. Vaux and H. F. W. Holt. Hon. Secretary: Robert N. Cust.

FINE ART.

THE GROSVENOR GALLERY.

II.

THE picture called "Love and Life" (30) shows that in imaginative design as well as in portrait Mr. Watts still well holds his own. Although the face of Love is not quite satisfactory, and one could be content with a less marked cavity beneath the breast of Life, the conception of the group is a noble one. The timid but trusting steps of the girlish figure, the winning confidence of the winged youth, express clearly the idea of the painter; and the picture, though scarcely to be reckoned among the artist's greatest achievements, rises high above most modern treatments of the nude no less by the largeness and simplicity of its design than the true elevation of its thought. He alone almost among modern English artists is able to touch, if somewhat timidly, those higher chords of line and colour which can move the spirit through the sense of vision. By its perfect ease and freshness, the figure of "Miss Rachel Gurney" (62) is scarcely less distinguished from ordinary work; and if less charm of colour and simplicity of arrangement mark the bust portrait of "Mrs. F. Myers" (140), it has also qualities both of feeling and workmanship which show the hand of a true painter. Less rich and large, but refined and captivating, is the work of Mr. W. B. Richmond, capable at times of reaching much sweetness of colour and delicacy of texture, as in the portrait of "Miss Lettice Wormald" (160), with all her youthful glory of fair skin and sheeny hair, but sometimes falling into paintiness and hardness in works which we shall leave the reader to discover for himself. Of these even there is scarcely one which is not distinguished by its style and its sympathetic rendering of character. The portrait of "Lady Loyd Lindsay" (174) is admirable in its sweet dignity, and the anonymous portrait (110) is full of life and delightful individuality. It has pleased Mr. Herkomer to paint Mr. C. Villiers Stanford, or Mr. C. Villiers Stanford to be painted by Mr. Herkomer, in an attitude and with an expression more unaffected than agreeable. The same

distinction may be applied to the colour of this portrait, which is nevertheless a confident, forcible work. Mr. Herkomer also sends a large landscape, called "The First Warmth of Spring" (105), conspicuous for the absence of any kind of warmth, but yet a striking scene, showing us, not without power, the shady side of a hill, covered with masses of grey rock, and the light of a cold spring sky. Though Mr. Herkomer does not always give the same degree of pleasure, his work is never wanting in the interest attaching to a lively intellect and a dexterous hand. He is more unequal and less thorough than Mr. Holl, but he is never so dull. Mr. Holl's portraits of Mr. W. T. Palmer (28) and the late Lord Overstone (33) are wrought with care and skill, but they are depressing.

Among artists there will always be a certain number who fail to see the true field for the exercise of their powers. Miss Dorothy Tennant is happy in this, that she keeps within her natural limits. Able to give pleasure both by choice little poetic visions and by careful studies of current life, she can be an "old master" or a modern master on a small scale, and present the glimmer of a nymph in the glade, or the glow of a child on a blanket. There are charming specimens of her art of both classes here. The "Cupid Disarmed" (25) and "Truth at the Well" (30) of the one and "Dawn" (167) of the other. Mr. J. M. Strudwick also succeeds in his aim, and the strain of sweet melancholy in his figure labelled "The Tuneful Strings wake Memories" (75) is well in keeping with its sober harmony of ivory and bronze. Mr. Spencer Stanhope also seems more successful than usual in realising his vision. His "Birth of Venus" (130) is but a feeble rendering of its subject; but it is consistently pretty and rosy throughout. A nobler work is Mr. E. J. Poynter's version in small of the "Diadumenè" (139) at Burlington House. To be accepted only as essays in movement and in decorative effect, Mr. Albert Moore's pastels "Roses" (82) and "Crocuses" (114) have much charm, and Sir Frederick Leighton's "Study" (80) of the back of a girl's head in a hat is refined and masterly. Several other artists, such as Mr. H. Schmalz, Mrs. Alma Tadema, Mr. Menpes, and Mr. J. M. Rooke, show no signs of misdirection; but the same cannot unfortunately be said of Mr. Walter Crane, Mr. P. R. Morris, and several others, who with different themes have proved themselves capable of giving much pleasure. Before definitely leaving "figure" for "landscape," a few more works deserve to be noted. Mr. Van Haanen's "Death of Juliet" (94), which does not seem to be a recent effort, is a terribly realistic version of its subject. Few artists have dared to bring us so completely into the presence of death. The parted lips, the ashen face with its dark shadows heightened by the masses of coal-black hair, are unflinchingly realised. The type of face is strange and beautiful, and thoroughly dead and impassive though it be—a mere socket of life—it recalls the youth and passion that once burnt within it. We wish that Mr. John Reid would moderate the smugness of his execution; but his "Mermaid" (13) and "Seed Time, Cornwall," are full of fine and rare qualities. To Mr. W. H. Bartlett and the true glitter of his sea in "The First Sprats of the Season" (91) allusion has already been made, but something must be said of the fine studies of natural attitude and expression which distinguish his "Practising for the Swimming Match" (189). It reminds us of Frederick Walker's famous picture of bathers, and though not so poetical, it is very welcome for its vigour and its freshness. Mr. G. Clausen is another artist of much power and sincerity. His "End of Winter's Day" (182), with its ruddy-faced old woodman and his son trudging

home laden with firewood, is more perhaps to be respected than admired; and one is inclined a little to resent the artistic artifice by which the light shining through the white stubble of the old man's face is made of so much value to the picture; but it is a serious and manly work, free from any affectation, except, perhaps, that of ugliness.

Of the landscapes and seascapes by English artists, none is more important and masterly than Mr. Henry Moore's moonlit sea, "Queen of the Night, arise unveil!" (120) in which the water seems to move and the light to creep over its surface. The sense of still solemnity which such a scene awakes is also given with great truth. Not so impressive, but admirable for the drawing of its turning wave, and subtle as usual with the artist in its pearly colour is Signor Costa's "Sea Shore" (40). The touch by which the foam is rendered is a little monotonous, but nothing else mars the charm of the picture. Mr. Eugene Benson has dared too greatly in his vivid attempt to render "Cumuli Clouds and Venetian Lagoon" (156). The clouds look like stacks of curds, solid and incapable of motion, and the splashes of paint which are meant to indicate the unreflecting sides of waves in the foreground seem to have been placed at random. He is less ambitious and more successful in a smaller work, "Castle of the Queen of Cyprus" (124). Mr. E. Napier Hemy, who has so often delighted us with his bold green English seas and animated shipping has, in going to Venice, changed neither his spirit nor his sky. His "Grey Venice" might he in England but for its buildings and craft, and is certainly not marked by either poetry or refinement. Italy, like other countries, is best painted by a native. Signor Signorini's "Environs of Siena" (77), though scarcely a picture to attract the eye, is painted with great skill and is authoritative as a likeness. Mr. Arthur Lemon has dwelt so long in Italy and studied its features so carefully that his "In Tuscany" (96) may be trusted for its truth as well as admired for its beauty. He has caught the white glow of the poplar bark, the gold of its faded leaf, the cool grey of the olive, and knows by heart the slouching gait of the white oxen. His English landscape, "On the Cliff" (90), is overstocked. Though the beasts are well drawn and painted, the composition would be greatly improved and the landscape relieved by the removal of the foremost one. Charming in feeling and colour are two little scenes on Scotch rivers by Mr. Boughton; and Mr. Leslie Thomson, Mr. W. M. Loudan, Mr. Jay, Mr. Mark Fisher, Mr. Corbett, Mr. A. Parsons (with a delightful figure), Mr. E. Parton (with a figure also, and a pleasant one), and Mr. J. W. North deserve to be recorded as contributors to the pleasure of this Exhibition.

Though the works of sculpture are few in small, several are of true inspiration and quality; notably Mr. Thornycroft's "Bronze Head" (496), full of style and force; Mr. E. Roscoe Mullins's "Conquerors" (408), a very original and beautiful group of boys fighting with walnut shells; Mr. Amendola's lively and graceful "Statuette" (407), and last but not least Mr. Onslow Ford's bust of a boy (400), which for its natural grace and fine modelling reminds one of the best work of the Renaissance.

COSMO MONKHOUSE.

EGYPT EXPLORATION FUND.

MR. R. S. POOLE, Hon. Sec. of the Egypt Exploration Fund, communicates to us the following letter which he has received from the eminent German Egyptologist, Dr. Ebers:

"Leipzig: April 13, 1885.

"DEAR MR. POOLE,—
"You ask me my opinion of the results of

M. Naville's excavations, and whether I am inclined to regard Tell-el-Maskhutah as the site of the Pithom of Exodus. At the same time, you have kindly enclosed a copy of the *Athenaeum*, No. 2994, in which some anonymous *criticus negativus*, with great zeal and little success, endeavours to discredit the discoveries of our Genevese colleague. Now I have, attentively and impartially, studied the inscriptions excavated by M. Naville, and fully discussed them in the 'Wissenschaftliche Beilage' to the Munich (formerly Augsburg) *Allgemeine Zeitung*, after having gained the firm conviction that Tell-el-Maskhutah is the site on which, in the time of Ramesses and subsequently, there was a city called by the sacred name of Pi-Tum, i.e. Pithom, and by the profane one of Thuku-t, being, doubtless, the same as Succoth. Although now I am fully sensible of the fallibility of my own opinion—but here I break off the sentence, for the critic of the *Athenaeum* might use it as an argument against me, in the same way as he has turned M. Naville's modest 'I well know how much is conjectural' against him, as if he had thereby confessed that for him the situation of the Biblical Pithom was by no means a settled point.




"Of a piece with this mode of warfare it must be pronounced that the said critic mentions in terms of praise M. Naville's highly meritorious collection of texts from the Theban 'Totenbuch,' but only for the purpose of depreciating his translation of the difficult Ptolemaean inscription, which, considering the defective condition of many lines, had to be dealt with most cautiously. Whoever wishes cleverly to discredit his opponent, let him begin with praise, followed by a 'but,' and then proceed to censure him. The *criticus negativus* of the *Athenaeum* seems to be well acquainted with this rule of combat. I found nothing remarkable in his paper except the circumstance that it should have been inserted in so carefully edited a journal as the *Athenaeum*, in which, formerly, I found many an excellent article. My private character is less known in England than in Germany; hence I beg here to state that I am not of a contentious disposition. You yourself, dear sir, will scarcely have found me severe, and certainly never acrimonious in any of the reviews I have published in the Leipzig *Literarisches Centralblatt*, or other papers on Egyptological works; but the article here referred to rouses my ire, and calls for a peremptory rebuke, seeing that its writer does not care for the truth, but evidently aims only at disparaging a highly meritorious enterprise, and, à tout prix, supporting a preconceived opinion against its obvious refutation.

"The gravity of these charges renders it incumbent upon me to substantiate them. For this reason I shall go through the paper in question *seriatim*, and, while showing its argumentation to be untenable, attempt to assert my own views. The question as to what may have induced the writer to oppose M. Naville's results with so much animosity I must leave undecided. I could have sooner understood him if he belonged to that extreme German school which tries to deny the sojourn of the Jews in Egypt and their exodus as an historical fact, and declares it an absurd attempt to seek after a Pithom, the geographical situation of which has the same value in their eyes as the *Νεφελοκοκκυγία* of Aristophanes; but M. Naville's opponent, as appears from the whole tenor of his paper, is a man who by no means doubts the reality of the sojourn of the Jews in Egypt. That M. Naville's admirable discoveries contain excellent arguments against the seriously meant denial of the historical truth of the Exodus does not seem to enter his mind, because he has neglected to acquaint himself with the labours of the German and Dutch Biblical critics, who, however, I must

add, in this case seem to me to have shot beyond the mark.

"Our critic having given a somewhat ironically tinged account of the foundation and transactions of the Egyptian Exploration Society, and, in doing so, paid a compliment to M. Naville, immediately afterwards casts blame on him for the late appearance of his work, and makes a remark running as follows: 'But there is very little in the volume which has not been printed or said before,' and concludes with the words: 'The Pithom of the Exodus is apparently as far to seek as ever.'

"The former of these remarks contains so malevolent and unjust a judgment, that, for the sake of the writer's honour, one would fain believe he has either not read or not understood M. Naville's book; for even if we leave Pithom quite out of the question, the excavations of the Egyptian Exploration Society have brought to light highly important monuments, which are of the greatest service not only to Biblical, but to profane geography, and, moreover, to the history of the Hellenistic time of Egypt and that of the civilisation of the period. Had our critic some arcanum at hand by which to decide the much-discussed and momentous question where Heroopolis was situated, so that he could venture to assert M. Naville's indisputable discovery of its site was not new to him? or had he already previously heard of the Latin inscription excavated out of the ground of the ancient Ero (Heroopolis) to the effect that this town was situated within nine miles of Klysma? or is he in possession of a secret museum in which he preserves a duplicate of M. Naville's tablet of Pithom? If not, it must needs have been new to him, and the inscription of twenty-eight lines covering this stele is of such paramount importance to the history of the Ptolemies, that all historians will hail it with joy. Is it of no consequence whatever, I ask again, to have discovered the monumental corroboration of an interesting statement made by Strabo? or is a great enrichment of ancient geography quite worthless? Our critic, again, must be in spiritualistic rapport with the tax-officers of the Royal house of the Ptolemies, or how otherwise is it to be explained that the various statements regarding the taxes to be paid in the time of the Ptolemies, their form, &c., are no novelty to him? Whence did he obtain a knowledge of the new words and names which this precious monument contains, and which he mentions in an ironical tone, before they had been excavated by the Egyptian Exploration Fund? Would it not be interesting if in the hieroglyphic


   Pikeheret, the long sought for

Pihachiroth of Exodus had been found again? If the critic was not already familiar with all these things, whence does he derive the courage to say of the work of the diligent Egyptologist it 'has caused some disappointment,' and that 'there is very little in the volume which has not been printed or said before'? Is that a fair criticism? or is it not rather calculated to excite the indignation of reasonably-minded readers?













"Not a whit better is his assertion that the site of the Biblical Pithom 'is still as far to seek as ever.' It is true, as is stated in the paragraph devoted to the support of this assertion, that Sir Gardner Wilkinson, Dr. Lepsius, M. Maspero (and, permit me to add, myself as well) have regarded Tell-el-Maskhutah as the site of the Biblical Ramesses; after the appearance of M. Naville's book, however, there will scarcely be found a single Egyptologist who will still adhere to this view, and refuse to look upon Tell-el-Maskhutah as the site of an Egyptian town which bore the sacred name of Pithom and the profane one of Thuku-t. If

anyone, surely I, his disciple, friend, and biographer, am quite ready to acknowledge the merits of our Lepsius, and averse from contradicting him without necessity; but when, in his last paper on this subject in the *Zeitschrift für ägyptische Sprache und Alterthumskunde*, he pronounced for Tell-el-Maskhutah-Ramesses, he was not yet acquainted with the decisive newly-excavated inscriptions and M. Naville's arguments; and I am quite sure that had they been known to him, and had he read the Appendix I. of the work now occupying us, he (who always cared for the truth only) would have at once abandoned his long cherished view.

"Our critic asserts: 'On the monuments found there M. Naville read the name of the god Atum or Tmu (commonly Tum); and, as Ramesses II. is always called the "friend of Tmu" in the inscriptions upon them, he concluded that the city was dedicated to this god.' This statement I must, however hard it comes to me to make use of so strong an expression, designate as a gross misrepresentation of the truth. Even without the monument of Ramesses II., M. Naville would have been justified in maintaining he had discovered the site of Pithom; and he states expressly on p. 15 that in face of the monument of Ramesses II., he had only 'formed the opinion' that Tell-el-Maskhutah might be the site of the ancient Pithom, but that the first object confirming this view had been the inscription on the statue of the prophet of Tum of




Theku  Mes? pa Isis (Pa-mes?-Isis),

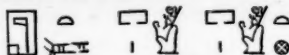
which had its origin in the XXVth Dynasty. Of the fact that it is the very Ptolemaean stele referred to from which M. Naville's conjectures have derived their best confirmation, our critic has not the faintest idea, or, which would be worse, he has purposely overlooked it, although M. Naville has translated the seventh line of the inscription completely and in such a way that not a syllable requires alteration. It runs there as follows:

		
When under his	it was pro-	that comple-
Royal Majesty	claimed	ted is
		
the sanctuary of	his father	of the good
	Tum	god
		
on the third Athyr	then went the King himself to	
		
the district	(in the presence)	of his father
of Heroopolis		Tum.

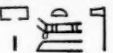
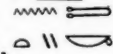
"When under his 'Majesty it was proclaimed, now the sanctuary of his father Tum of the good god of Theku was completed, on the third of the month of Athyr, the King himself came to the district of Heroopolis (in the presence or into the house) of his father Tum, &c.'

"Ought not this sentence to have taught our critic that there was at Theku and Heroopolis, two places whose identity even the stoutest sceptic would not venture to dispute, a sanctuary of Tum? And if his Egyptological knowledge was not sufficient to enable him to translate the text of the Ptolemaean stele himself, why does he suppress M. Naville's statement (p. 31) that he had discovered the name of the district in which the town in question was situated, its profane name,

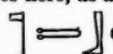
  and 
i.e., Theku and Theku-t, and, in addition, its

sacred name, 

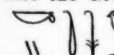
Pi-Tum? Let me tell him, then, that here every statement is correct, and, further, that there was scarcely any town in Egypt which did not, in addition to its profane name (here Thuku-t), bear a sacred one (here Pithom). The monument of the time of Rameses II. proves nothing at all; but the above quoted names on the other inscriptions, and these latter themselves, render it so certain that Pithom and Thuku-t are one and the same town, and that both were built on the site of the modern Tell-el-Maskhutah, that we might dispense with the following notice contained in the Anastasi papyrus (vi., p. 4). Here King Merneptah (very probably the Pharaoh of the Exodus) states in writing his having permitted the Schasu (Beduins) of Atumā (Edom?) to cross the fortress bearing his name, which was also called Thuku, in the direction of the ponds


(barakabutha) of  Pithom of the King Merneptah,  which is, or is called, Thuku.


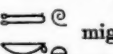
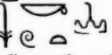
"What shall the better informed reader, after this, say when our critic asserts 'The truth of the matter is, that the site of the Pithom of the Bible is unknown'? When he next, after having briefly touched upon the various opinions as to the site of this place, says Dr. Brugsch has come to the conclusion that M. Naville was right, he states the truth, and he will yet live to see all well-informed and critical Egyptologists and Biblical students, in consequence of the work which he would fain declare to be worthless, follow in Dr. Brugsch's wake and adopt the same opinion. I have had, as you, dear sir, are aware, many a scientific controversy with my erudite countryman (Dr. Brugsch), and by no means always agree with him; but, on hearing a writer like our critic speak of the founder and indefatigable elaborator of Egyptian geography in a slighting tone with regard to those very geographical labours, my patience is exhausted. Are we to charge this courageous man, whose boldness I certainly do not envy, with ill-will or with levity when he states it to be impossible, on phonetic grounds, to regard Thuku-t and Succoth as identical names? That the Egyptian *th* can become the Hebrew *ד* he denies, concealing the fact that M. Naville has already refuted this opinion on p. 6.

"He quotes here, as a striking example, the well-known  Thebnuter, which

in the mouths of the Greeks has become *Θεβνυρος*, the *th* having been commuted into the Greek sigma (or Hebrew *ד*). The



 among the cities of Palestine conquered by Thutmes III. (Mariette, *Listes géographiques*, p. 13, No. 4) offers, whether it be taken for Kischjon (יִשְׁכְּוֹן), the Levitic city in the territory of the tribe of Issachar or for whatever else, at all events, as Mariette has already

discerned, the various readings 

; our  might, therefore, have also been written  and

that would then be exactly Succoth. Were I not at this moment prevented by illness from freely availing myself of my library, I could soon collect a whole series of similar instances. Least of all, however, should an Englishman wonder at an *s* being substituted for a *th*. The

only Latin character of the fricative division which might be applied to the English strong

th is *s*, and for the soft sound *f*. If  could be interchanged with  it must, like

the English *th* and the modern Greek *s*, have had about the same sound as our *s*.

"In what follows we hear that 'Succoth means tents or booths, while Thuku-t does not,' which is both universally known and correct enough; but probably the similarity of the Hebrew word implying 'tents' to the Egyptian name Thuku-t, living in the mouths of the people, induced the subsequent recorder of the passage in question in Exodus to write it Succoth, and in this form, then, it passed into the list of stations in Numbers. Like our critic, we are here on conjectural ground; but, at all events, we have the written records of the Egyptians themselves on our side, and they teach us—we are referring to the above-mentioned passage in the papyrus Anastasi VI.—that under Merneptah the region of Pithom-Succoth swarmed with Semitic nomads (Schasu). These probably made common cause with the Jews, and to them the words in Exodus xii. 35, 'and a mixed multitude went up also with them,' may be assumed to allude. Pithom was a store-city and a fortress, and M. Naville's discoveries have proved it anew to have been so. The latter circumstance could not but intimidate the emigrants, while the former must have attracted them. Combined with the Schasu, however, they could easily overpower the fortress on the frontier; and so we find, too, in Exodus xiii. 18, 'And the children of Israel went up harnessed out of the land of Egypt'; and xiv. 8, 'And the children of Israel went out with a high hand.' What does that imply but that the emigrants at first had to force their way out, and in this effort the provisions in the large stores of Pithom must have been of advantage to them.

"Why, let me ask again, has our critic concealed the fact that M. Naville discovered on the site of Pithom the only thing that one might expect to find of the days of Exodus—viz., the storehouse itself, and, indeed, in accordance with the Septuaginta, the fortified storehouse? Everyone must regard these chambers, having no communication with each other, and to which access could be had only by the roof, as magazines, for their construction answers exactly to the effigies of the Egyptian corn magazine found on the monuments.

"An animosity so openly exhibited, so intentional a suppression of all that makes in favour of the opponent's view, benefits only the cause which it is intended to discredit. An Arabian proverb says, 'The cats don't die from being cursed by the dogs.' In concluding, our critic is not afraid to reproach M. Naville with having taken too little pains with his translation of the Ptolemaean stele, a reproach which will and must fill every Egyptologist with indignation. The inscription in question, as has been already mentioned, is written with extreme carelessness, and is effaced in many places. All that it was possible to restore and to decipher has been done by the diligent Genevese with all the caution and accuracy peculiar to him, and I should like to see the colleague who should be able at present to furnish a better and more complete rendering! The reproach, however, has once been uttered, and, unjust as it is, still its author may, on the ground of the proverbial *semper aliquid haeret*, hope, successfully too, having been permitted to do so in so respectable a journal as the *Athenaeum*.

"When our critic's *negativus* demands of the members of the Egyptian Exploration Fund to 'do something towards saving their own reputations,' we would reply they have done so

already in an ample measure by the splendid results of the excavations of Tell-el-Maskhutah. If there can be any question here of an imperilled reputation, it can be only that of the writer who has made so groundless and odious an attack on a meritorious scholar and a good cause. The Palestine Exploration Fund has rendered eminent services to science, but what has been brought to light by M. Naville's excavations under the auspices of the Egyptian Exploration Fund is not far inferior to the best annual yields of the former. England may be proud and science glad that both societies co-exist, and one can only wish the Egyptian Exploration Fund may continue as successfully as it has begun.

"This, dear sir, is what I have to say in reply to your question. I judged it necessary to express myself plainly and unreservedly in a cause which is understood by but few, and may be but too easily compromised and injured if it be allowed to be assailed, without meeting with an earnest and decided protest, in a respectable paper in so confident a manner and with the intent to discredit.

"Please dispose at your own discretion of these lines dictated by just indignation, and believe me, dear sir,

"Yours faithfully,

"GEORGE EBERS."

NOTES ON ART AND ARCHAEOLOGY.

THE best performance of *tableaux vivants* ever seen either publicly or privately in London was assuredly that which was given on Tuesday night at the Prince's Hall, under the management of the Institute of Painters in Water Colours. The spectacle was in all respects a brilliant one, for all the guests—some five hundred in number—were in more or less appropriate fancy dress, and many royal persons added at all events a social lustre to the scene. There were about seven *tableaux*, each one of which was taken charge of by one or two artists specially qualified in the knowledge of the period it was to illustrate: thus Mr. Walter Crane grouped the Florentines, and was himself Cimabue; Mr. Linton grouped the greater Germans, though he was himself Veronese; Mr. E. J. Gregory, we believe, grouped the Venetians, though he was himself Albert Dürer; Miss Lehmann was a fair and calm Beatrice—the Beatrice of Dante; Miss Stillmann and Mrs. Walter Crane, Mrs. Haynes Williams, and Mrs. Fulleylove, were among the other ladies in the various groups; Miss Galloway was a young Venetian lady of noble bearing and dress; Miss Alma-Tadema impersonated Angelica Kaufmann. If we add that Mr. Hall painted the scenes from designs provided by the artists who arranged the grouping, that the wigs were Clarkson's, some of the dresses May's, and the rest it would be impossible to say whose, we shall have entered into details which the practical love, in part for their future guidance. Between the *tableaux*, Mr. Forbes Robertson recited, somewhat nervously, we thought, and by no means always with appropriate emphasis, the dexterous and graceful lines of a "Masque of Painters," which Mr. Edmund Gosse had written for the occasion, and which deserved a more complete delivery.

A SOCIETY, entitled "The Society of Medalists," has been formed with the object of encouraging the art of making medals. The committee consists of the Hon. C. W. Fremantle, President, the Slade Professors of London and Cambridge, the President of the Royal Academy and other Academicians, the Engraver to the Mint, Prof. Chandler Roberts, and others. The honorary secretaries are Mr. R. S. Poole and Mr. H. L. Grueber, of the British Museum. Space in the International Inventions

Exhibition, South Kensington, having been granted to the Society for the exhibition of some modern machinery and other appliances used in the production and duplication of medals and coins, it is proposed to illustrate their use by the display of a limited series of medals made by living artists, whether British or foreign. Preparations are being made in order that the exhibition may take place as soon as possible.

M. MARIUS, the well-known actor, has for some time past been at work in the studio of one of our sculptors. His initial exhibition work, "Snowdrop," the bust of a young girl, a study from the life, is now on view at the Salon Parisien, Bond Street. M. Marius is also modelling a more important conception, a group of a woman and child, which he proposes to name "Bo-peep."

THE Press view of Messrs. Cassell's Black and White Exhibition will be on May 29, and will be open to the public on June 1. Drawings by Albert Moore, F. Barnard, M. L. Gow, Alice Havers, G. L. Seymour, L. J. Hennessy, A. Stocks, P. Tarrant, and many other well-known artists, will be included.

THE Spanish Government has lately purchased the Museum of Antiquities of the deceased D. Manuel de Góngora y Martínez. It consists of 1,500 articles; among them an undeciphered inscription of Castulo, a female statue of good workmanship discovered in the Vega of Granada, and many prehistoric remains and Arabic inscriptions.

INSCRIBED stones have lately been discovered at San Esteban de Gormaz, province of Soria. Copies of these inscriptions will shortly be published by the Academy of History.

To mark the holiday season the management of the Savoy Theatre are issuing a picture programme of Messrs. Gilbert and Sullivan's operettas. The designs, which have been made by Miss Alice Havers, depict some of the leading scenes in "Patience," "Iolanthe," "The Pirates of Penzance," "Princess Ida," &c., including portraits of many of the leading actors and actresses.

THE new "Zwingliendenkmal" in Zürich is to be unveiled on June 25.

THE STAGE.

MR. IRVING is running rapidly through a series of revivals—each piece being played for a very few nights—and we shall shortly have occasion to criticise what is intended to be the one important production of the present season, the new version of Mr. Wills's "Olivia." Mr. Wilson Barrett has, likewise, lately been bent upon revivals, and to-night the "Silver King" will be succeeded at the Princess's by the "Lights o' London." Prudence dictates, it seems, in many quarters an abstinence from the enterprise of new pieces. For "Ours," when it is withdrawn, as it will soon be, from the boards of the Haymarket, will be followed by a whole group of more or less familiar pieces: Mr. Gilbert's "Sweethearts"—the play in which this rather dry satirist permitted himself to deviate into pathos—will be performed along with the older "Good for Nothing," while Garrick's version of "The Taming of the Shrew"—a farce, almost, though it has something of Shakspeare in it—will likewise again see the light. Meantime, the production of new and original works—even those of which the "newness" is limited to England, and of which the "originality" consists in the fact that they are now for the first time conveyed from the French—is confined very much to those afternoon performances which members of the profession, with the afternoon to spare,

are fond of resorting to, but which the literary playgoer does well to avoid.

THE literary playgoer is, perhaps, just the one who will most enjoy the highly finished performances which a little group of players, headed by Mr. W. Poel and Miss Grace Latham, are giving in the drawing-rooms of what are called "good houses." One night next week, however—on the 28th we think it is—these artists will abandon the "good house" for the Suffolk Street Gallery, and there, on a stage to be erected, doubtless, within view of Mr. Whistler's portrait of Sarasate, the fiddler, they will perform—"twere good they did so much for charity"—two or three little pieces such as "The Spark of Love" ("L'Étincelle") and the "Cosy Couple," which Mr. George Henry Lewes adapted from the French a good many years ago.

MUSIC.

RECENT CONCERTS.

MDME. FRICKENHAUS and HERR J. LUDWIG commenced a series of chamber concerts at Prince's Hall last Thursday week. Kiel's piano-forte Quintet in A (op. 75) was admirably interpreted, and Madame Frickenhaus especially gave a brilliant rendering of the showy piano-forte part. The work is clever and pleasing; and, if not great, is a good specimen of modern German musical art. Madame Frickenhaus selected as solo Schumann's "Études Symphoniques." The lady was not at her best. Some of the variations were somewhat inexact, and some were hurried; and if in others she made amends for these faults, the performance as a whole was scarcely satisfactory. Madame Frickenhaus generally plays with great neatness and intelligence, so that any departure from her habitual style naturally becomes all the more noticeable. Everyone present cannot have been of our opinion, for at the close she was much applauded. The programme included Rheinberger's Sonata (op. 57) for piano and violin, and Beethoven's Quartet for strings in F minor. Herr Ludwig played some violin solos with success, and Miss Phillips and Madame Fassett contributed vocal duets accompanied by Miss M. Carmichael. There was a very good attendance.

Last Saturday Mr. C. Hallé gave his second chamber concert. The programme was one of exceptional interest. First came Dvorák's grand piano-forte trio in F minor (op. 65), Madame Norman-Néruda, Herr F. Néruda, and the concert-giver exerted themselves to the utmost to do justice to this remarkable work, and the fine performance was evidently much enjoyed. Mr. Hallé played Schumann's "Scènes Mignonnes." It was the first time that we heard him in these characteristic pieces. We were delighted with his rendering, and, all the more, because in almost every number he strongly reminded us of Madame Schumann. There were two exceptions: "Coquette," which he took slower, and "Aveu" much faster than the eminent player just named. Mme. Néruda performed with fine tone and purity of style Handel's violin Sonata in D. The concert concluded with an interesting Serenade for piano, violin and violoncello (op. 126, no. 2), by Herr C. Reinecke. It opens with a dainty "Tempo di Marcia," to this succeeds a clever and tuneful canon in the style of Schumann's "Duet" in the Phantasistücke. Then comes a lively "Humoreske," and some graceful variations on a theme elegant, but very Schumannish in character. The piece concludes with the opening "March" movement.

The fourth Richter Concert took place last Monday. One of the promised novelties, Mr. E. d'Albert's new overture, has been postponed, and was replaced by Weber's overture to "Oberon." The other was Liszt's Hungarian Rhapsody,

No. 4. As music it is far more interesting than those already performed by Herr Richter. The general tone of the piece is weird and sombre, the form is clear and simple, and the orchestration is effective and singularly free from eccentricity or vulgarity. The writer in the programme-books very aptly suggests that the Rhapsody is really meant to be an elegy on the death of some gipsy chief. The introduction to the third act of "Die Meistersinger" was beautifully played. A season or two ago the conductor would have accepted the encore, but now he has wisely determined not to yield to the public taste. In Schumann's "Manfred" overture and Beethoven's "Eroica," neither conductor nor players were up to their usual standard of excellence.

At the sixth Philharmonic Concert, last Wednesday evening, Herr Moszkowski's symphonic poem, "Jeanne d'Arc," was performed for the first time in England, under the composer's direction. This work was written about seven years ago, when the author was not much over twenty years of age. Schiller's play of "The Maid of Orleans" inspired him to write his symphony. In the first movement he attempts to depict Joan's pastoral life. There is one phrase which, if not strikingly original, represents fairly well the lonely and pensive maiden; but some of the strains little accord with what historians tell us about the desolate and miserable state of the French peasants at the time when Joan tended her father's flocks. The movement, too, is needlessly spun out, and there is not sufficient variety of colouring in the instrumentation. The *Andante* entitled "Inner consciousness" appears to us the most interesting and most picturesque of the four movements; and if one phrase reminds us very strongly of a passage in the "Redemption," we must not forget that the symphony was written first. In the third movement we have the procession of conquerors to Rheims. It bears traces of the influence of Meyerbeer, and the showy instrumentation of Liszt. The March is, however, vigorous, and, in its way, effective. In the finale, "Joan in prison, her release, triumph, death, and apotheosis," the composer seems too much occupied with his programme: as abstract music it lacks charm and interest. This first and early orchestral work from Herr Moszkowski's pen is too long, but decidedly clever, and higher results may be expected from a composer showing so much earnestness and ability. The symphony was much applauded, and the composer recalled. Herr F. Rummel played Beethoven's "Emperor" concerto—the first two movements well, but the Rondo somewhat tamely. Mr. Santley was the vocalist. Sir A. Sullivan conducted with his usual care and intelligence.

J. S. SHEDLOCK.

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